

JANUARY 26, 1961
Vol. 524 No. 2782

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Kine Weekly

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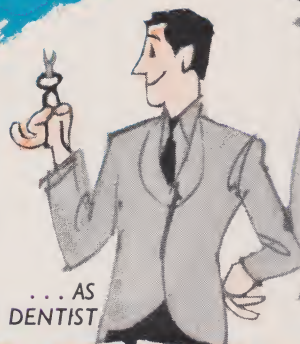


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RAYMOND MASSEY

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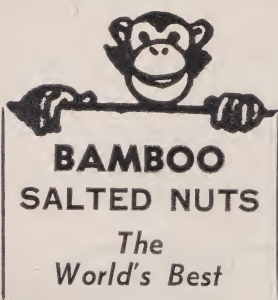
as "Father Devlin"

Screenplay by LIAM O'BRIEN · Based on the book by ROBERT CRICHTON · Directed by ROBERT MULLIGAN

Produced by ROBERT ARTHUR · Music by HENRY MANCINI

A UNIVERSAL INTERNATIONAL PICTURE Released by RANK FILM DISTRIBUTORS LTD.





Kine Weekly

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Certified by the audit bureau of circulation

No. 2,782

Thursday, January 26, 1961

Vol. 524

ARCHWAY
FILM DISTRIBUTORS LTD
"SLAVE WOMEN
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NEWS HIGHLIGHTS . . .

FFU acts on Walton closure

THE FFU HAS approached the president of the Board of Trade, the Minister of Housing and Sir William Robson-Brown, MP for Esher, on the closure of Walton studios. A letter sent out on Tuesday by FFU secretary George Elvin, asked for an immediate meeting to discuss the problem.

This latest move, prompted by the ACTT and endorsed by the Federation, followed Monday evening's meeting of the unions when all members were told not to accept employment with any company associated with the studios without prior union approval.

Sir Tom O'Brien said after the meeting that British Lion was considering "taking the necessary steps to finish the interrupted production "Time to Kill" and to maintain the studios for film production purposes." The FFU would also approach the producers' association to try to establish machinery "which would avoid a repetition of last week's disaster," he added.

Meanwhile, the NFFC is working out details of the costs involved in finishing "Time to Kill," and managing director John Terry told KINE that if the figures looked reasonable, the corporation would be pleased to assist. A decision would be made within the next week, he said. It was also proposed that Foxwarren hand production responsibilities for the film to ACTT.

Wilson probes overseas earnings

A SERIES of questions on the overseas earnings of British films was due to be put to Reginald Maudling, president of the Board of Trade, by Harold Wilson in the House of Commons yesterday (Wednesday).

Mr. Wilson asked for an estimate of overseas earnings in each year since 1948, and also for the figures of attendances and takings at British cinemas during the same period, with the number of cinemas open at the end of each year.

Turning to quota, he asked Mr. Maudling how many first-feature films were produced and eligible for quota since 1948 and the number produced by American-owned companies or subsidiaries.

Mr. Wilson also asked for percentages in force in quota each year since 1948, and the percentage of first-feature film time accounted for by British films compared with the figure of 35.4 per cent. in the quota year ended September, 1958.

SCMA recruiting campaign

FOLLOWING the CEA's recognition of the SCMA as the trade union to represent cinema managers, the Society is going all-out to draw special attention to its recent achievements with a "Thanks for the Victory" recruiting campaign.

During the next week, every non-member manager in the country will receive a special leaflet and membership application form from the Society. They will be given details of what the Society has achieved, particularly the new national agreement with the CEA, and be asked to join.

The 1,800 SCMA members are also being asked to help in recruiting new members. They have been told by the Society that the stronger the membership, the better their position will be at future negotiations.

JACK WARNER GIVES £2,500 TO CTBF

JACK WARNER, president of Warner Bros., has given a cheque for £2,500 to the CTBF to be added to the total raised by the 1961 Royal Film Performance. The gift, he states, is to mark Sir Philip Warter's recent appointment as president of the Fund.

The cheque was presented to Sir Philip, on Jack Warner's behalf, by Wolfe Cohen, president of Warner Bros. International, at the ABPC headquarters. Ralph Bromhead and Drummond Scott, chairman and secretary of the fund, were present.

MPs PRESS FOR CENSORSHIP REFORM

AN ALL-OUT crusade to remove the anomalies in the censorship of films, theatre and television, is to be launched by Labour MPs in the House of Commons this week.

It will start on Thursday with an important question by Stephen Swingle to R. A. Butler, the Home Secretary.

Mr. Swingle will ask "whether in view of the exhibition by tv authorities of X certificate films which the British Board of Film Censors has declared unsuitable for children, he will now reconsider the question of an independent inquiry into the whole system of censorship."

Mr. Swingle has also tabled a question to the Postmaster-General for Wednesday, February 1, "whether in view of public concern about the effect of certain television programmes on children's minds and habits, he will consult with the BBC and ITA with a view to introducing amending the legislation to effect a censorship comparable with that applied in cinemas."

Argument

Behind Mr. Swingle's question is the argument with which many Labour MPs have great sympathy—that there is no sense in a system under which films are heavily censored both by Lord Morrison's board and then by local authorities for their own districts, while there is no visible censorship whatever over films and other material which are screened by either the BBC or ITA.

It is the abolition of cinema tax last year that has led to a drastic re-appraisal of MPs' attitudes to the entertainment industries, and caused the former Labour film group of MPs in the Commons to cast its net further and to include among its activities the Parliamentary aspects of both television and the stage.

It is felt that a better job can now be done on behalf of all these entertainments if, for example, the present tie-up between films and tv can be discussed as a whole. MPs believe that the film industry, having been rationalised and having achieved a certain recovery over the last year, no longer needs the undivided attention of a special group.

'Cleopatra's' director

JOSEPH L. MANKIEWICZ has been offered the job of directing "Cleopatra," according to a report from America, published in London this week.

Twentieth Century-Fox officials in London were unable to confirm the report.

Viewpoint

COLLECTIVE ATTACK

RECENTLY, we raised the question of the advisability of the setting up of some kind of propaganda organisation to stimulate interest in the British film production industry and its product in the markets overseas.

From time to time efforts have been made to get machinery established to fulfil this vital function, and some producers are of the opinion that the time is ripe to reopen the question.

It is felt that Britain lags behind other major film-producing countries such as France, which supports Unifrance, Italy, Japan, and even Spain, which have similar organisations, and Germany, which has an industry-sponsored publicity set-up.

Support for the proposal comes from Nat Cohen, of Anglo Amalgamated, recently returned from a successful business trip to the U.S.

From his survey of the American scene and his experience of promoting the showing of British films, particularly British comedies—a difficult line to sell to American distributors and exhibitors—he is convinced that, at last, a major break-through has been achieved.

But, in spite of the wider acceptance of British films by the American public, outside of the patronage of the art houses, and the increasing eagerness of American distributors to buy our pictures, he feels that there is still a long way to go before the prejudices of American exhibitors are fully overcome.

He believes that distinct advantages would accrue to British producers if they were collectively represented in New York by an organisation responsible for establishing a happier liaison with American exhibitors, as well as making our films and artists better known to the American public.

The Anglo chief intends to raise this matter at the next meeting of the BFPA. His views are worth a hearing.

KINEMATOGRAPH WEEKLY

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Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

THE annual general meeting of the CEA is just over five weeks away. It will be held in London on March 7.

I note from my diary that so far there is only one candidate for the CEA vice-presidency—Miles Jervis, nominated by the Birmingham branch.

Miles, of course, was nominated last year, but withdrew when Sidney Lewis was put up for the vice-presidency by the London and Home Counties branch.

Will he get a clear run this year? So far I haven't heard any other possibles mentioned at head office or around the branches.

Time is getting short for other nominations. According to the rules they must be submitted 30 days before the AGM. So the deadline is February 4.

THERE IS genuine regret that Lord Rank, for business and personal reasons, had to relinquish the chairmanship of the Children's Film Foundation.

It was Lord Rank who laid the foundation for the development of children's film production in this country, and when the work that he initiated was taken over by the Foundation he continued to play a vital part in the furthering of this important facet of production.

The Foundation owes a lot to his fervent belief in the need for wholesome film entertainment for the younger generation.

However, there can be no doubt that John Davis, who succeeds Lord Rank as chairman, will carry on the good work. As one of the BFPA's representatives on the board of the Foundation he has been a tower of strength to the administration.

IT WAS a typically open-handed gesture of Jack Warner to make a handsome donation of £2,500 to the Cinematograph Trade Benevolent Fund.

Presented as a token of his esteem for Sir Philip Warter, marking his recent appointment as president of the CTBF, the gift also demonstrates Jack Warner's happy association with ABPC and his affection for the British industry.

The donation was warmly welcomed by Sir Philip, for it will help the CTBF to achieve its target for this year's Royal Film Performance.

There has been some concern at the CTBF over the difficulty of obtaining support for the souvenir brochure. There have been so many brochures for other charity premieres during the past year.

NAT COHEN, of Anglo, has returned from the U.S. in good spirits, and for a good reason. He has negotiated distribution deals with the Magna Picture Corporation for "Watch Your Stern" and with the American Releasing Corporation for "No Kidding."

In both cases he has obtained substantial advances; in fact, twice the amount secured for "Carry On Nurse."

"This," declared Nat, "demonstrates confi-

dence in British comedies. We have broken the back of the resistance to our films."

THERE is justification for Nat's claim that this is due largely to the success of "Carry On Nurse."

"We had a hell of a job placing British comedies and it was only after a lot of persuading that we succeeded in getting a small company to take 'Carry On Nurse.'

"Because it was said that the British sense of humour is so different from the American we could not get a showing on Broadway, and had to go out to the provinces. The first date for 'Nurse' was at the Crest, Brentwood, Hollywood. It ran for 44 weeks, on a two-dollar admission basis, and created an all-time record for the theatre."

It has subsequently played for nine weeks in seven or eight other Los Angeles situations.

SAID Nat: "Despite the fact that we had virtually to give away the picture, 'Nurse' has already grossed one million dollars in the U.S." Distributors, who previously looked for Continental product are now seeking British comedies to help sell foreign films, added Nat.

It's Nat's opinion that American exhibitors are bending, but are not as fully co-operative as they might be, especially in view of the wider acceptance of British comedy by the American public.

"They must realise that British pictures are



Joseph M. Sugar, vice-president of the Magna Theatre Corporation, signs the contract with Nat Cohen for the distribution in the U.S. of Anglo's "Watch Your Stern." Richard Gordon, Anglo's representative in America, looks on.

a life-line, because of the decline in Hollywood output. We have proved, even with serious or gimmick pictures, that British films go over exceptionally well with the American public. 'Circus of Horrors' for example, has grossed more than three-quarters of a million dollars." American exhibitors, he observed, must give support to the British industry.

GOVERNOR FILMS, which has handled "Nurse" so successfully, is also distributing "Carry On Constable" and "Carry On Teacher."

In New York, Nat undertook to take the whole of the 1961 output of the American International Corporation for Anglo distribution in Britain. It will amount to from four to six pictures.

Anglo's total programme for the year will, therefore, include at least 12 features, 12 supports and six featurettes. Eight British pictures are already set for production.

THERE is no immediate fear that the Disney organisation will lose its allegiance to its exhibitor customers and turn to television for a living, according to Roy Disney, in London for the British company's sales conference this week.

"Television is too cramped and too crude," said Roy.

The company's programme for this year, the most expensive in its history, will include nine or ten features. Walt's policy is to maintain a production programme of about six features a year, plus a number of supporting subjects, which will be augmented by other pictures outside the organisation; and the emphasis will remain on family entertainment.

Roy was delighted with the success in Britain of "Pollyanna" and "Swiss Family Robinson." The former did not do as well as expected in the States, but the latter has earned over 3 million dollars in 340 situations and is expected to gross 7½ million dollars in the U.S and Canada.

THE happy state of the financial affairs of ABPC gives a boost to the morale of the industry.

The substantial increase in the profits of the group for the half-year up to September 30, and the declaration of an interim dividend of 20 per cent.—the same as last year—forecasts a very healthy report at the end of the financial year.

Obviously, the profits from the group's television interests are a dominant factor, but I understand that the contributions of the group's cinema interests are by no means insignificant, despite the continued decline in attendances.

LORD WESTWOOD rather surprised members of the Northern branch CEA, attending the annual meeting, by moving successfully under "any other business" that the branch adopt and record formally a vote of thanks to Joe Levine, "a great showman who has recently given us all a most profitable lesson in the art."

"Hercules Unchained!" laughed somebody. "Yes," agreed Teddy Hinge, "it was something new in my experience. I had never before seen the three card trick worked without cards." The vote was adopted in high, good humour.

Another vote of thanks went to Roy Mason, of CMA, recently transferred to another area, for consistently good work for the branch and for the industry.

A TOUR of the Rank offices in the Far Eastern territories will keep Paul Bethell-Fox on the move for nearly three weeks.

Branch supervisor of Rank Overseas Film Distributors, Bethell-Fox left on January 21.

His furthest point of call is Singapore and on

the return journey he will visit Bangkok, Rangoon, Calcutta, Dakar, Bombay, Delhi, Lahore, and Karachi, arriving back in London on February 9.

A CHALLENGE to CMA's catering division to make the maximum effort in support of The Rank Organisation's policy of extending its interests in fields outside the traditional areas of operation, was made by Kenneth Winckles when presenting awards in the circuit's national catering competition.

The catering department, he emphasised, has an important part to play in the development of the group's interests. "We know more or less the path we are going to tread. Now it's up to you," he said.

Earlier CMA's catering controller, John Brickley, congratulated Kenneth Winckles on his recent appointment as managing director of CMA, and also congratulated Victor Powell, John Behr and Laurie Crews on their new appointments.

Expressing thanks, Mr. Winckles said the existence of those three executives was important to the catering division, for they could be of considerable assistance to its expansion.

THE development of the group, he added, must be regarded as a family operation. He sensed the respect of the catering section for the theatre side and vice versa.

"We are a growing and expanding organisation," he observed, "and we want to see the catering division expanding in new areas and new fields entirely outside our present operations."

Congratulating the winner of the contest, Mrs. D. M. Keeling, who has done a fine job at the Gaumont, Walsall, and the runners-up Mrs. D. E. Wilson, Gaumont, Chester, and R. B. Harrison, Northumbrian, Newcastle-upon-Tyne, Mr. Winckles also congratulated those who were not present. "The winners reflect the glory of the whole outfit," he said.

KEEN showmen, no doubt, will find inspiration in the appropriate and novel contest organised by Rank FD, for the launching of UI's "The Great Impostor" at the New Victoria cinema.

Casting, theatrical and model agencies were invited to find doubles of famous personalities to send to the theatre on the opening night to compete for a plaque, with a cash prize for the winning entry.

Invited to judge the competition in company with Weston Drury, The Rank Organisation's casting director, and Bernard Charman, I found it an amusing Sunday evening diversion.

We unanimously came to the conclusion that 50-year-old character actor John Cabot has a remarkable resemblance to Mr. Macmillan, the Prime Minister.

The impersonations of Jayne Mansfield by Linda Cornell, Dirk Bogarde by Iain Strange Gregory, Mylene Demongeot by Joan Kilshaw and Adam Faith by Stephen Komlosy, had points of resemblance, easily recognisable, but were less convincing than the winner.

We learned afterwards that Cabot came from the Premier Agency—run by none other than Teddy Hinge. It's Teddy's boast that his agency can fill any role.

PROBABLY the ideal opening ceremony from everyone's point of view is one where handsome entertainment is provided without the burden of conducted tours or contrived speeches.

On those scores the official opening of the new re-recording and music scoring theatre at Twickenham Studios last week gained full marks. The representative nature of the guests was a fair indication of the lively programme that



Kenneth Winckles, assistant managing director of The Rank Organisation, presents an inscribed plaque to the CMA National Catering Contest winner, Mrs. D. M. Keeling of the Gaumont restaurant, Walsall. Behind is John Brickley, CMA Catering controller

Kenneth and Gerald Shipman envisage for their excellently equipped studio.

Naturally film production interests were predominant; among those I spotted were Sir Michael Balcon, Danny Angel, George Brown, Jo Janni, Monty Berman, Monja Danischewsky, David Dent, Bill Gell, Lewis Gilbert, Brian Desmond Hurst, Bill Luckwell, Val Guest, Spike Priggen, Hal Mason, Jon Pennington and Charles Frend; not at all a bad representational slice of British production.

In addition there were other equally important interests in the persons of such people as Joe Vegoda, Michael Green, Micky Shipman, Lionel Clyne, Philip Presbury, Harry Woolf, and stars June Thorburn, Sidney Tafler, Richard Murdoch and David McCallum with his wife, Jill Ireland.

THE unfortunate tragedy that has overtaken Walton has somewhat upset the plans of Jack Phillips and Bill Chalmers of Butcher's. With the close-down of the studios production was stopped on Foxwarren's "Time to Kill" for release by Butcher's, and other plans have fallen through.

However, Jack and Bill are hopeful of making arrangements for the production of four or five films, with the support of the NFFC.

As the future of Walton is uncertain, it seems that the pictures will have to be made elsewhere, probably some at Twickenham and others at Shepperton. In the meantime, work is proceeding on the scripts, so it is hoped that the Butcher's programme will not be unduly delayed.

Incidentally, Butcher's "The Breaking Point" will play on the ABC circuit, starting on February 20, in support of the Columbia-Hammer British production "The Full Treatment." The company's other picture "Trouble With Eve" is also expected to get an ABC date.

FOLLOWING the departure of Bernard Miller from Eros, Jack Francis, formerly responsible for exploitation, has now been appointed publicity manager.

He will work under Roy Macgregor.

OUR apologies to Alfred Davis for two misquotes in our report of his after-luncheon speech at the South Midlands CEA last week.

We reported him as referring to the limited profit available to exhibitors, instead of the limited product; and also quoted him as saying there had been a fall-off in the quality, instead of quantity, of product.—The Stroller.

News of the Week

British Lion refuses Warwickshire demand to cut 'Saturday Night'

WARWICKSHIRE County Council has reversed its decision, subject to two cuts, to ban "Saturday Night and Sunday Morning," but the film is not likely to be shown in the county. Both the producer and the distributor have refused to make the cuts.

The council's decision followed a private screening for 40 councillors at the Regal, Leamington Spa, on Saturday. Afterwards, the licensing committee stipulated two cuts—in the first bedroom scene in the film, and a scene showing the couple lying on the floor.

However, David Kingsley, managing director of British Lion and the man who first protested about the ban, told KINE. this week: "These are very substantial cuts involving a very important scene and we just cannot agree to them—even if it means that the film will be banned in Warwickshire."

"I am happy to say the producer, Tony Richardson, will not agree to the cuts, either. This is a very important film and, to my mind, it is a work of art. We are not prepared to agree that a film of such outstanding merit should be re-edited by the Mrs. Grundys of the Warwickshire County Council."

"We have a first-rate censor in this country and if one is then to be subjected to snippings and suggestions all round the country, I don't think we can tolerate it. The local authorities have really gone too far on this matter and we have got to put our foot down."

After the private showing on Saturday, several members of the council disagreed that any cuts should be made.

Winner for Britain at Mar del Plata

THE WOODFALL production "Saturday Night and Sunday Morning," directed by Karel Reisz, took four of the main awards including the prize for the best film, at Argentina's third film festival in Mar del Plata.

Albert Finney received the best actor award for his part in the film, and Alan Sillitoe was awarded the trophy for the best script—based on his original novel. In addition, the picture received the critic's prize for the best film.

Other awards winners at the festival were Henri Clouzot, named best director, and Susan Strasberg as best actress.

"Saturday Night and Sunday Morning" is released by Bryanston and British Lion. The

other British entry was Sir Michael Balcon's production of "The Long and the Short and the Tall" for Associated British to be released through Warner-Pathe.

Big jump in ABPC net profit

THE NET PROFIT, after taxation, of ABPC for the six months ended September 30, 1960, was £952,195—some £402,333 more than for the same period of 1959, according to unaudited figures released by the corporation this week.

Declaring an interim dividend of 20 per cent., less tax, on the company's ordinary stock for the year ending March 31, 1961 (payable on February 24), trading figures are given for the six months' period with comparable figures for the same periods of 1959 and 1958.

Trading profits of the group: £2,415,477 (£1,551,708 and £2,832,583); net profit before taxation: £2,033,477 (£1,142,933 and £2,505,143); and net profit after taxation: £952,195 (£549,862 and £1,102,768).

The interim dividend of the company for the year ended March 31, 1960, was also 20 per cent. less tax with a final dividend for that year of 40 per cent. less tax.

BFFA pays out at 40½ per cent.

THE SECOND interim allocation of the British Film Fund Agency for the fourth year will be at the rate of 40½ per cent., one-half per cent. more than for the previous interim allocation.

Distributors' earnings submitted for the five weeks ended December 31, 1960, are as follows: Low cost films (eligible after multiplying by 2): £61,886; not eligible for two times rental: £7,968; high cost films (including newsreels): £477,569; films of not less than 3,000 feet: £547,423; films under 3,000 feet (after multiplying by 2½): £69,959.

Levy collections paid to the agency by H. M. Customs and Excise to January 7, 1961, approximately covering entertainments to December 31, 1960, were £323,000.

OXFORD S.O LEVY IS ABOLISHED

Oxford City Magistrates have abolished the Sunday charity levy in their area, as a result of representations made by exhibitors, led by ABC representatives.

The levy was five per cent. of net receipts.

LETTER TO THE EDITOR

The wider outlook?

AS ONE of the discontented independents, I feel that your editorial under the above heading calls for a reply.

As I see it, there are two main objections to the present situation: That 35mm. prints of the successful 70mm. films are not available to the ordinary situation for about two years; that people like myself, I agree in the minority, who are asking for 70mm. prints and are willing to embark on the capital expenditure involved, cannot obtain the promise of a single picture from any renter.

Let me make it clear that Todd-AO presentation could easily lose its value by becoming commonplace, but surely the expenditure involved will in any case control the installations.

In our particular case, we have a town called Northwich in Cheshire, which on the face of it is only a small situation, but we have 100,000 people within a few miles, most of whom nowadays have motor cars!

We could easily make our theatre, The Regal, Northwich, the centre of attraction for the county of Cheshire. We are situated pretty well in the centre, and the theatre itself compares favourably with any in the West End of London from any standpoint, and I challenge any member of the KRS or any producer to come up and see it for himself.

Incidentally, Northwich is over 20 miles from the nearest big centres, Manchester and Liverpool.

In the last paragraph of your article, you say 70mm. shows have brought prestige and profit to the industry, and I put to you the question whether or not independents are ever to be allowed to share in this.

It seems to me an extraordinary state of affairs that the major circuits have 99.9 per cent. of the installations!

R. H. GODFREY,
Joint Managing Director,
Cheshire County Cinemas.

April closing date for 'Hercules' contest

APRIL 10 is the closing date for the "Hercules Unchained" showmanship contest, organised by Warner-Pathe, in association with KINE.

Open to all theatres playing the film, the contest is in two sections—for ABC managers and for independent exhibitors and other circuits.

In each section the winning manager and his wife will get a holiday in New York, where Joseph E. Levine, the American producer of the picture, has promised to entertain the winners during their stay in the city. The prize will include air travel and first class hotel accommodation. There will be a £100 second prize and a £50 third prize in each section.

CMA's top restaurant

THE GAUMONT restaurant, Walsall, managed by Mrs. D. M. Keeling, has won the title of CMA's top restaurant for 1960. Runner-up in the company's third national catering contest is the Gaumont, Chester, managed by Mrs. D. E. Wilson, and third is the Northumbrian, Newcastle, managed by R. B. Harrison.

Keeness of competition is reflected in the narrow margin of only two marks separating first and third place winners.

DE LANE LEA

SOUND STUDIO

"Best in the Country"

GERrard 3441

BFA will choose best film from short-list of 17

SHORT-LISTS for the 1960 British Film Academy Awards have been made by the Society of Film and Television Arts. The awards will be announced and presented at the Dorchester Hotel on April 6.

The lists are as follows: Awards for the best film from any source, and the best British film: "The Angry Silence," "The Apartment," "L'Avventura," "La Dolce Vita," "Elmer Gantry," "Hiroshima mon Amour," "Inherit the Wind," "Let's Make Love," "Never on Sunday," "Orfeu Negro," "Les Quatre Cents Coups," "Saturday Night and Sunday Morning," "Shadows," "Spartacus," "Le Testament d'Orphee," "The Trials of Oscar Wilde," and "Tunes of Glory."

United Nations award for the best film illustrating one or more of the principals of the U.N. charter: "Hiroshima mon Amour" (France-Japan); "Nuit et Brouillard" (France); "Return to Life" (GB); "Shadows" (USA); and "Unseen Enemies" (GB).

Screenplays

Award for the best British screenplay (list prepared by the Television and Screen Writers' Guild): "The Angry Silence" (Bryan Forbes); "The Day they Robbed the Bank of England" (Howard Clewes); "The Entertainer" (John Osborne, Nigel Kneale); "Hell is a City" (Val Guest); "The League of Gentlemen" (Bryan Forbes); "The Millionairess" (Wolf Mankowitz); "Saturday Night and Sunday Morning" (Alan Sillitoe); "A Touch of Larceny" (Roger MacDougall, Guy Hamilton, Ivan Foxwell); "The Trials of Oscar Wilde" (Ken Hughes); and "Tunes of Glory" (James Kennaway).

Short film award: "High Journey" (France-NATO); "Return to Life" (GB); and "Seawards the Great Ships" (GB).

Specialised film award: "Dispute" (GB); "Heroic Days" (GB); and "Outline of Detergency" (GB).

Animated film award: "The Interview" (USA); "Piccolo" (Yugoslavia); and "Universe" (Canada).

Best British actress: Wendy Hiller, "Sons and Lovers"; Hayley Mills, "Pollyanna"; and Rachel Roberts, "Saturday Night and Sunday Morning."

Best British actor: Richard Attenborough, "The Angry Silence"; Peter Finch, "The Trials of Oscar Wilde"; Albert Finney, "Saturday Night and Sunday Morning"; John Fraser, "The Trials of Oscar Wilde"; Alec Guinness, "Tunes of Glory"; John Mills, "Tunes of Glory"; and Laurence Olivier, "The Entertainer."

Best foreign actress: Pier Angeli, "The Angry Silence"; Shirley MacLaine, "The Apartment"; Melina Mercouri, "Never on Sunday"; Emmanuele Riva, "Hiroshima mon Amour"; Jean Simmons, "Elmer Gantry"; and Monica Vitti, "L'Avventura."

Best foreign actor: George Hamilton, "Crime and Punishment U.S.A."; Burt Lancaster, "Elmer Gantry"; Jack Lemmon, "The Apartment"; Fredric March, "Inherit the Wind"; Yves Montand, "Let's Make Love"; and Spencer Tracy, "Inherit the Wind."

Most promising newcomer to leading film roles: Albert Finney, "Saturday Night and Sunday Morning"; Lelia Goldoni, "Shadows"; Jean-Pierre Leaud, "Les Quatre Cents Coups"; George Peppard, "Home from the Hill"; Joan Plowright, "The Entertainer"; Anthony Ray, "Shadows"; and Billie Whitelaw, "Hell is a City."

The Robert Flaherty Award will not be made this year. The society states: "Some very interesting feature-length documentaries have been seen, but it is considered that none is of such outstanding merit as to deserve the award."

CEA BRANCH REPORTS

Toll-television a pastime for millionaires

YORKSHIRE.—The problems of toll-television, 35mm. and 70mm. films and hooliganism in cinemas were among subjects discussed at the January meeting. The branch meeting followed the annual general meeting at which John Goldstone was elected branch chairman.

Mr. Whincup asked whether the president, Alfred Davies, had investigated toll-tv from the standpoint of the independent exhibitors. The London approach to toll-tv was very different to that of the provincial exhibitors, and particularly independent exhibitors.

Mr. Prendergast said he thought the president had tried to walk on the strait and narrow path to suit everybody.

Mr. Hylton: Mr. Davies doesn't have to book films!

Mr. Prendergast said he had looked very closely at all aspects and systems of toll-tv and come to the conclusion that toll-tv was a millionaires' pastime and a very risky business. "If anybody is interested in toll-tv and think they have capital enough to go in for it," said Mr. Prendergast, "I think they would be better advised to put their money into renovating their cinemas to make them more attractive. I have recently spent money on a few ideas for improving my theatres and making them more attractive and I have found it is paying off."

Mr. Mannix: It all depends where you are placed. Personally I think toll-tv is a future development in our trade and we are bound to take notice of it.

Toll-tv may not take as long to arrive as some people think. It can happen overnight. We should be laying some foundations for getting into the business. It's time there were talks at high level on toll-tv. We, as cinema exhibitors, should have a priority to show toll-tv films. We ought not to be left out in the cold.

Mr. Mannix: I feel that the CEA ought to get in touch with other associations in the trade with a view to getting together to see that cinema exhibitors have a priority right to show toll-tv films.

This suggestion prompted one member to say that he had heard that one well known film producer associated with a big company recently promoted to embark upon toll-tv had expressed himself as wanting to adopt the pattern of granting franchises to exhibitors.

Mr. Prendergast said that was very interesting information and should be further investigated and followed up. "If it's the film director I have in mind, he is a man for whom I have a great respect and admiration. He always has been for the cinema and probably sees in toll-tv an extension into the cinema."

Prints.—Mr. Prendergast said he and others had called on the general council to insist that

35mm. prints of all films should be made available and released at an early date, and with this Mr. Whincup concurred and made the point that certain renters had been unduly and unjustifiably severe in holding certain films from a more extended spread of exhibition.

Hooliganism.—The secretary, Gerry Hylton, reported that he had received a number of letters from exhibitors giving instances of hooliganism and damage in cinemas, and he suggested that the officers of the branch should be allowed to consider these letters and decide on the next step in their approach to the West Riding authority for appropriate action to be taken to check this growing menace.

Annual Meeting.—J. X. Prendergast stated that he felt it was time a new chairman was appointed. He had held the office for many years, and other members should have their chance.

John Goldstone was elected chairman, Shack Hyde vice-chairman, Gerry Hylton secretary, and E. F. Johnson treasurer. Mr. Prendergast and Mr. Whincup were elected delegates to the general council with A. S. Hyde as deputy. Committee: M. G. W. Armitage, L. J. Mannix, J. Hole-Gale, J. W. Wilkinson, R. C. Freeman and F. S. Anderson.

Mr. Mannix moved a vote of thanks to Mr. Prendergast for his long and valuable service to the branch as chairman. He said Mr. Prendergast had done a big thing to offer to vacate the chair.

Massicks withdraws quota resolution

NORTHERN.—Under pressure before the annual meeting, Tom Massicks (Essoldo) agreed to withdraw for the time being the following resolution standing in his name:

"Where a 35mm. film runs at a cinema for a period of six months or more, that cinema should be exempt from its British Film Production Quota for the full period of the extended run."

There was sympathy with the objective; but Teddy Hinge, elected to the chair of the branch for the third time, pointed out that the Association just could not go to the Films Council of the Board of Trade so soon with a proposal that required an amendment of the latest Act.

A clause had been inserted specifically to help exhibitors over this very difficulty, that is, by permitting them on advance application to average quota over two years.

CTBF.—Austin Green declared that SCMA managers, with the approval of NATKE, were to make by agreement a levy of, say, 3d. a week on every member of their staffs for the CTBF. Lord Westwood said the gesture would yield the handsome sum of £39,000 a year.

Officers.—Chairman, E. J. Hinge; vice-chairman, Tom Massicks; delegates, E. J. Hinge (ex-officio), Lord Westwood, George Kitching and Walter Wilson with Billy Carr as first deputy; treasurer, Carter Crowe; trustees, Stanley Gibson, Charles Chipchase, and William Carr.

Luncheon.—Speaking later at the annual luncheon, at which were present the Lord Mayor, Town Clerk and Chief Constable of the city, and the Mayors, Mayoresses, and Chief

continued on page 42

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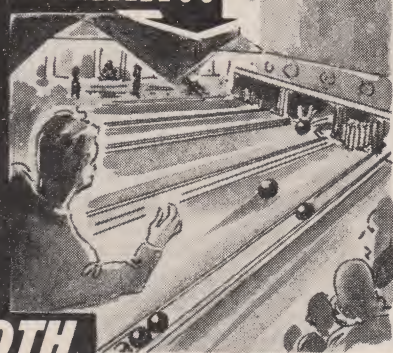
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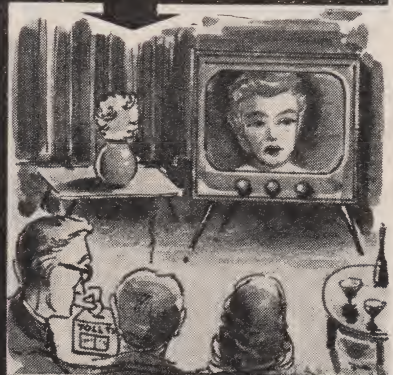
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GALA BOX-OFFICE GUIDE

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World Markets

20th Century-Fox perfects a new 70mm projection process

NEW YORK.—Twentieth Century-Fox has perfected an improved projection process known as "Grandeur 70," according to president Spyros P. Skouras. The 70-mm. process, developed by research director Earl Sponable, is the result of 20 years' work and stems from a decompression of the CinemaScope 55 negative. It provides for a non-anamorphic process, giving greater depth perception and clarity, and clear colour.

"The King and I," starring Yul Brynner and Deborah Kerr, will be the first film exhibited in Grandeur 70, and will play on Broadway later this year.

The process is compatible with other 70-mm. processes and encompasses six-track stereophonic sound.

At certain stages of projection particles of emulsion in a film become visible resulting in coarse images. Consequently, Mr. Sponable and his staff used a negative having four times the area of regular CinemaScope and developed a lens able to focus images on a print area of twice the width of standard 35-mm. film.

The stereophonic sound on the new film is carried on six magnetic tracks. Five of these tracks feed five separate speaker systems behind the screen and the sixth carries sound effects for the surround or off-stage sounds. The overall effect is to provide a natural and rich sound reproduction.

+ + +

MGM has a consolidated net income of 2,177,000 dollars equal to 87 cents per share on 2,506,129 common shares outstanding, in the first fiscal year quarter ended November 24, 1960, according to president Joseph R. Vogel. This compared with net earnings of 1,852,000 dollars or 71 cents per share on 2,608,888 shares in the first quarter of the previous year.

Mr. Vogel thought that company prospects for the year were unusually bright and the production and release schedules were substantially ahead of 1960. He noted that grosses and earnings of film production and distribution activities were bolstered by the receipt of significant amounts of previously blocked foreign currencies.

The net income for the quarter totalled 5,033,000 dollars compared to the previous year's net of 4,496,000 dollars.—Mel Konecoff.

Import quota plans could help Britain

BONN.—The West German Government is planning the removal of import quotas for Austrian pictures. While this would not be of major importance for the German market, it would set a precedent for a gradual elimination of import quotas for films from other countries. At the moment Austria is allowed to export 24 feature films per year to Germany, annually.

Removal of the Austrian quota will be in accordance with the West German Government's

general film trade policy, which requires elimination of film import quotas for pictures from countries where no local subsidies, quotas and other means for the stifling of "natural competition" exist.

Austria, according to the West German Government, is a country where imported pictures are not subjected to discriminations and competitive barriers. If, and this is the Bonn Government's standing policy towards Common Market countries, other countries were to introduce import and play-off policies as liberal as the Austrian measures, the Government would not hesitate to liberalise film import from these countries immediately.

The Bonn Government's decision is of some importance, as Austria is not a member of the European Common Market but of the European Free Trade Area, the most important member of which is the United Kingdom.

Bonn officials believe that the Austrians would accept the liberalisation offer in the light that only about 100 German films annually would be exported to Austria.

Special feature of the German-Austrian trade negotiations is that film exports are a major currency earning device for the small Austrian nation.—Gustav Genschow.

Cinema staffs seek longer holiday

DUBLIN.—A claim for improvements in conditions, with a reduction in the number of hours worked, has been submitted to cinema managements in Dublin by the theatre and cinema branch of the Irish Transport and General Workers' Union.

Three weeks' holiday for all and special pay increases for projectionists in cinemas with Todd-AO equipment are called for. The council of the Theatre and Cinema Association (Ireland) has been examining the claim before meeting the union secretary, Seamus B. Kelly, and other officials for discussions.

+ + +

THE Cork International Film Festival will be held from September 27 to October 4 this year. It will be interesting to see the effect of the decision, announced at the last festival, to be more selective in the acceptance of shorts submitted.—Maxwell Sweeney.

DE LANE LEA

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T and Certificate	Stars	Remarks	Box-Office Angle
Caged ... (Cross-Channel) —Italian	105 min. (A)	Anna Magnani Giulietta Masina Christina Gajoni	Stark women's prison melodrama about "old lag's" unhealthy influence on newcomer. Story and by-play squalid, but Anna Magnani superb, direction sure, climax compellingly ironic, and English sub-titles fluent	Good art house and commercial Continental (NC)
*† Doctor Blood's Coffin ... (United Artists)—British	91 min. (X)	Kieron Moore Hazel Court Ian Hunter	Horrific "Grand Guignol" describing young Cornish bio-chemist's grisly experiments on the dead. Acting competent, treatment forthright, macabre fundamentals artfully offset by popular sentiment, denouement arresting and Eastman Color camera work first class	Good British X certificate spine chiller (NC)
Hole, The ... (Gala)—Franco-Italian	120 min. (A)	Philip Bancel Jean Keraudy Marc Michel	"Big House" melodrama, given English sub-titles, about five would-be prison breakers foiled by the youngest of the quintet. Story slight, but acting first class, direction painstaking and inspired, detail absorbing and penultimate suspense strong	Very good commercial and art house booking (C)
* Long And The Short And the Tall, The ... (Warner-Pathe)—British	105 min. (X)	Richard Todd Laurence Harvey Richard Harris	Raw-tongued World War II tragi-comedy dealing with reactions of British Servicemen fighting losing battle against Japs in jungle. Laurence Harvey brilliant, support good, direction masterly, tension terrific, humour crisp, cross-talk fruity, and fade-out, subtly pacifist, neatly contrived	Outstanding British booking and box-office certainty (NC)
* Mark, The ... (20th Century-Fox) —British	127 min. (X)	Maria Schell Stuart Whitman Rod Steiger	Clinical melodrama, photographed in CinemaScope, describing the rehabilitation of a sex psychopath. Tale thoughtful and provocative, characterisation powerful and sensitive, treatment understanding, feminine appeal compelling, and climax both plausible and showmanlike	Excellent British adult booking (NC)
Massacre ... (Anglo Amalgamated) —U.S.	75 min. (U)	Dane Clark James Craig Marta Roth	Alfresco "blood and thunder" concerning Mexican gun-runners. Story slight, cast rough and production qualities thin, but fist and gun fights hectic and background authentic	So-so secondary hall "support" (C)
No Greater Love ... (Gala)—Japanese	202 min. (No certificate)	Tatsuya Nakadai Michiyo Aratama Keiji Sada	Marathon widescreen World War II melodrama describing horrors perpetrated in Japanese controlled Manchurian labour camp. Indictment of Japanese brutality occasionally relieved by sex, acting impressive, direction incisive, highlights grisly, yet apt, and English sub-titles frank	Outstanding booking for very specialised audiences (NC)
* Offbeat ... (British Lion)—British	71 min. (A)	William Sylvester Mai Zetterling Anthony Dawson	Romantic crime melodrama about M.I.5 man who poses as crook and foils jewel robbers, but suffers pangs of conscience. Story intriguing, cast sound, treatment workmanlike, suspense strong, sentiment popular and ending theatrically effective	Very good British "Second" (C)
Take a Giant Step ... (United Artists)—U.S.	98 min. (X)	Johnny Nash Estelle Hemsley Ruby Dee	Racial prejudice melodrama, unfolded in American suburb, showing how young Negro learns the hard way to live with his colour. Tale frequently moving, Johnny Nash natural as "hero," support competent, atmosphere convincing, and climax dignified	Good "double bill" (NC)

(C) SUITABLE FOR CHILDREN.

(CC) EXCELLENT FOR CHILDREN
* BRITISH QUOTA PICTURE

(NC) NOT FOR CHILDREN
† IN COLOUR

The Long and the Short and the Tall

Warner-Pathe. British (X). Featuring Richard Todd, Laurence Harvey and Richard Harris. Produced by Michael Balcon. Directed by Leslie Norman. Screenplay by Wolf Mankowitz. Director of Photography, Erwin Hillier. Musical Director, Stanley Black. 105 minutes. Release March 6, 1961

RAW-TONGUED World War II tragi-comedy, based on Willis Hall's highly successful play. It

concerns seven members of a stranded British jungle patrol who, despite their own perilous plight, quarrel over a Japanese prisoner's fate, and bury the hatchet too late. There isn't much action, but masterly interplay of character, highlighted by Laurence Harvey's terrific performance in the key role, creates tremendous human interest and nerve-tingling suspense, punctuated with broad comedy. An ironic, not to say grisly, tit-for-tat climax firmly underlines its compelling anti-war sentiment, atmosphere, and detail are impeccable and the dialogue fairly crackles. Make no mistake, the film, a "Journey's End" of the jungle, will grip all classes and both

sexes. Outstanding British booking and box-office certainty.

Story.—A British patrol, led by Mitchem, a strait-laced sergeant, is sent into the jungle to hoodwink the Japs. Corporal Johnstone, the second-in-command, openly scoffs at Mitchem, and the others, Lance-Corporal Macleish, a dour Scot, Private Bamforth, a chivvying, wisecracking barrack-room lawyer, Private Smith, a quiet family man, Private Evans, a simple Welsh miner, and Private Whitaker, a very green wireless operator, too, are far from co-operative. As soon

continued on page 37

JACK WARNER'S GIFT FOR THE CTBF

In a most pleasant ceremony at the Associated British Picture Corporation's headquarters in Golden Square, Sir Philip Warter, chairman of ABPC, on behalf of the Cinematograph Trade Benevolent Fund, received a cheque for £2,500 from Jack Warner, president of Warner Bros. Pictures. The donation was handed over on behalf of Mr. Warner by Wolfe Cohen, president of Warner Bros. International, who stressed that the gift was given for three reasons: to mark Mr. Warner's esteem and friendship for Sir Philip, and the latter's appointment as president of the CTBF; and as a token of his appreciation of the happy business relationship which has existed between Warner's and ABPC over the past 20 years. The £2,500 is to be added to the total raised by the 1961 Royal Film Performance.

Right: Mr. Cohen making the presentation



Above: Ralph Bromhead, CTBF chairman, Arthur Abeles, Drummond Scott, CTBF secretary, and D. J. Goodlatte, managing director, ABC; Bill Cartlidge, assistant managing director, ABC, Arthur Abeles, Drummond Scott and D. J. Goodlatte; Sir Philip Warter passes the cheque to Ralph Bromhead, while Drummond Scott watches. Below: Arthur Abeles, Sir Philip and J. H. McDonald, secretary, ABPC; C. J. Latta, managing director, ABPC, Wolfe Cohen and Sir Philip; Eric Fletcher, deputy chairman, ABPC, and Louis Lewis, managing director of Warner-Pathe



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—JOSH BILLINGS, *Kine Weekly*

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KERR MITCHUM USTINOV
in FRED ZINNEBANN'S
co-starring Glynis Johns
THE SUNDOWNERS

DINA MERRILL and CHIPS RAFFERTY MICHAEL ANDERSON Jr. Screenplay by ISOBEL LENNART TECHNICOLOUR Music Composed and Conducted by Dimitri Tiomkin Produced by GERRY BLATTNER Directed by FRED ZINNEBANN Presented by WARNER BROS. Made by WARNER BROS. Productions, Ltd. Released through WARNER PATH

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A CARALAN PRODUCTION



Your Films

by JOSH BILLINGS

West End

BY THE TIME these words are printed, the 2,000,000th cash customer will have entered the auditorium at the Dominion, Tottenham Court Road, to see "South Pacific" (Twentieth Century-Fox—Todd-AO), which has been running since April 21, 1958. The Rodgers-Hammerstein musical is going stronger than ever and, although it's only played 28 other Todd-AO equipped halls and 120 35mm. theatres, Fox's share here already exceeds £1,500,000.

Even the mighty "Gone with the Wind" (MGM) didn't reach this remarkable figure. What's the reason for "South Pacific's" extraordinary success? Simply this: It's beguiling escapist entertainment, strong in feminine appeal and presented with tasteful and compelling showmanship.

So far as my memory serves me, the critics didn't go overboard when they reviewed "South Pacific," but, believe me, the 2,000,000 people who have visited the Dominion can't be wrong. A toast to the greatest musical hit!

“MIDNIGHT LACE” (Rank-Universal), an Eastman Color suspense melodrama got a mixed press, but opened to first-class business at the Leicester Square Theatre. They tell me Doris Day's marvellous wardrobe, let alone the film's story, is giving the ladies a real thrill. Star-decked spine-tingler and glossy fashion magazine in one, "Midnight Lace" should prove a sitter on release.

I FOUND "Circle of Deception" (Twentieth Century-Fox—CinemaScope—British), a World War II romantic espionage melodrama, most intriguing and exciting. It arrived at the Rialto, Coventry Street, last Thursday practically unheralded, but played to full houses over the weekend.

“THE GREAT IMPOSTOR” (Rank-Universal), a comedy melodrama based on the escapades of an American real life Walter Mitty, received little applause from the scribes. It's at the New Victoria and, thanks to popular Tony Curtis's versatile performance, bang on target.

A BANDY-LEGGED blue-stocking gave "The Sundowners" (Warner-Pathe—British) rough treatment, but otherwise the outdoor comedy melodrama, set in Australia, earned a fine press. The public has gone for the film, too, and at the moment all trails lead to the Warner Theatre where it tops the bill. Make a point of seeing the opus, even if it's not on your split, and take the missus! You'll both revel in it.

PARAMOUNT'S "The World of Suzie Wong" (British) continues to collect considerable sums at the Plaza. It didn't get off to the anticipated flyer, but quickly made up lost

ground. Few pictures have better box-office credentials and nobody will be more dumb-founded than I if "Suzie" doesn't do a burster when it takes to the road on April 10.

DON'T GET the idea that "Esther and the King" (Twentieth Century-Fox—CinemaScope) is a flop. True, it's no Biblical screen masterpiece, but its strong sex angle and star values enabled it to enjoy a profitable, if short, stay at the Carlton, Haymarket. "The Mark" (Twentieth Century-Fox—CinemaScope—British), a highly provocative psychopathic melodrama, succeeds it.

“SWISS FAMILY ROBINSON” (Disney—Panavision—British) has really struck it rich at Studio One, Oxford Street. Grown-ups, as well as children, are relishing the desert island romp. Watch for the release date and don't let the film slip through your fingers.

THERE are no signs of pessimism at the Odeon, Leicester Square, now showing "The Singer not the Song" (Rank—CinemaScope—British). Perish the thought! The picture, set in Mexico, got patronising notices, but co-stars Dirk Bogarde and John Mills are definitely attracting large audiences and, by all accounts, completely satisfying them.

COLUMBIA'S "The Wackiest Ship in the Army" (CinemaScope), a war-time naval comedy melodrama with Jack Lemmon at the helm, is cruising along comfortably at the Odeon, Marble Arch. Its receipts are no drip in the ocean.

THAT SENSATIONAL X certificate "call girl" melodrama, "Butterfield 8" (MGM—CinemaScope) has become deeply rooted at the Ritz. And this is not surprising for Elizabeth (Cleopatra) Taylor, who plays the lead, keeps hitting the "front page."

BRITISH LION'S "Saturday Night and Sunday Morning" (Bryanston—British) goes from strength to strength at the Berkeley, Tottenham Court Road, following its record-breaking run at the Warner Theatre, and is also tearing up trees in the provinces. The low-life melodrama is released next Sunday and heaven help the opposition!

EXCEEDINGLY good business has been done by "The Fall Of The House Of Usher" (Anglo Amalgamated—CinemaScope—American) at the Compton Cinema. Tomorrow, "Blackjackets" (Cross-Channel), a sensational Swedish teenage melodrama, moves in. By the way, the Censor turned the last-named down flat.

"SHADOWS" (British Lion—American) is still going great guns at the Academy, Oxford Street. I don't know if any plans have been made for this remarkable off-beat melodrama, but what a break for the independents should the circuits refuse to give it a tumble!

ITS RELEASE date has now caught up with "Never On Sunday" (United Artists), but it's still taking tremendous money at the London Pavilion. The records established at "The Pav" by this exuberant Greek comedy are unlikely to be broken.

“LA DOLCE VITA” (Columbia—Italian), continues to coin plenty lire at the Columbia Theatre, Shaftesbury Avenue, and the Curzon Cinema. The Roman scandal was, of course, cleverly pre-sold, but even so its success has been phenomenal.

THE "HOUSE FULL" boards continue to get a daily airing at the Cameo-Poly, Regent Street, and "Love And The Frenchwoman" (Miracle—French) is responsible. It caught on from the word "go."

GALA'S X certificate "double bill," "Red Lips" (Italian) and "The Bath Harem" (Japanese), remains at the Cameo-Royal, Charing Cross Road. It took courage to team up these two films, but the experiment's certainly paid off.

THE HOLIDAY season is over, but the "hard ticket" jobs, headed by the fabulous "South Pacific" (Twentieth Century-Fox—Todd-AO), are in no way affected. "Ben-Hur" (MGM—Panavision—Camera 65) is doing marvellously at the Empire, and the same goes for "The Alamo" (United Artists—Todd-AO) and "Spartacus" (Rank-Universal—Super Technirama 70) at the Astoria, Charing Cross Road, and the Metropole, Victoria, respectively.

On release

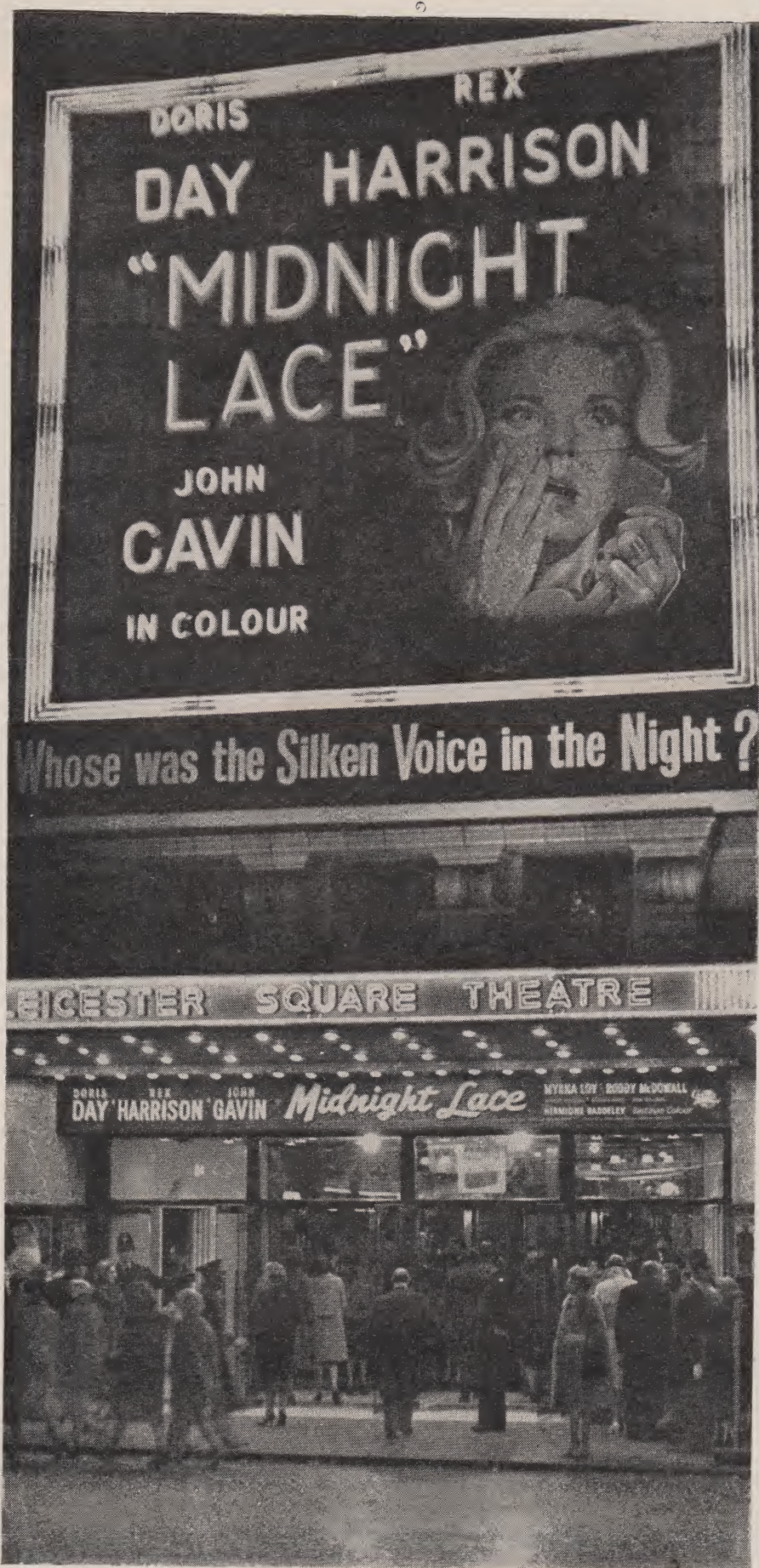
NOW FOR the general releases. "Man In The Moon" (Rank—British), the outer space comedy featuring Kenneth More, got off to a satisfactory start. It has been given extended playing time, but this has not unduly taxed its star's pulling powers. The provincial exhibitor can safely put his trust in "Man In The Moon."

“TUNES OF GLORY” (United Artists—British), the Scottish military melodrama, is a piping hot booking proposition. Some thought it might prove a little too serious for the crowd, but they under-estimated the artistry and popularity of co-stars Alec Guinness and John Mills.

AN ATTRACTIVELY titled second feature can boost a programme, however good the top-liner may be and here's a case in point. "The Criminal" (Anglo Amalgamated—British) started a bit slowly during its few provincial runs, but since it arrived in London it's been coupled with "Passionate Affair" (Unifilms—French). The change for the better has been electrifying.

continued on page 42

PROSPER WITH ANGLO!



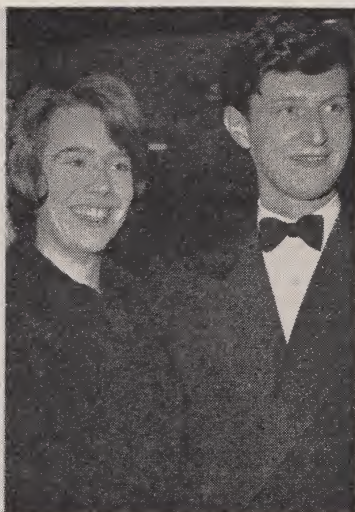
'MIDNIGHT LACE' PREMIERE

America's top box-office attraction, Doris Day, brought many of Britain's stars and personalities to the premiere of "Midnight Lace" at the Leicester Square Theatre last week. She co-stars with Britain's Rex Harrison, in this, the first picture from UI in 1961. The fans were there, as well as the stars—two coach-loads of members of the Doris Day Club travelled from Bromley, Kent. Among the personalities at the premiere were Lt.-Gen. Sir Brian Horrocks, Lord Valentine Thynne, Pete Murray, Bernard Braden and Barbara Kelly, June Cunningham, Yvonne Buckingham, Carol White, Tony Kinsman and Mrs. Kinsman, Shirley Bassey, Denis Goodwin, Heidi Erich, Una Stubbs and her husband Peter Gilmore. "Midnight Lace," which also stars John Gavin and Myrna Loy, is produced by Ross Hunter and Martin Melcher and directed by David Miller. It is a Ross Hunter-Arwin production in Eastman Color released by UI through Rank FD. Below: Kenneth Winckles, managing director of CMA, and Mrs. Winckles





Mrs. Newman; Charles Young, director of publicity and advertising for CMA; D. J. Granville, UI's home office representative in the UK and Ireland. Peter King; Harold Boodson, general sales manager, Rank RD



Mrs. Newman; D. J. Granville; Mme. Greta of Honore. Vicki Jackson; Lord Valentine Thynne. Adam Kean; Shirley Bassey. Mrs. Anthony Kinsman



Bernard Braden; Barbara Kelly. Peter Gilmore and his wife Una Stubbs. Yvonne Buckingham. Members of the Doris Day fan club

RENTERS' NEWS

Lippert announces API production plans for Fox

THE 16 PICTURES which API will produce for 20th Century-Fox during 1961 will represent an investment of 6,000,000 dollars. Robert L. Lippert, executive producer of the independent company announced this plan on his return to New York from London where he recently discussed API's production schedule with Jimmy Pattinson at 20th Century-Fox.

Lippert has just completed production of "The Big Show," a circus story being produced in De Luxe Colour and CinemaScope by Ted Sherdeman and directed by James B. Clark. Esther Williams, Cliff Robertson, Robert Vaughn, Margia Dean, Nehemiah Persoff, David Nelson and Carol Christensen appear in the top roles of "The Big Show."

Lippert's current pictures are "The Silent Call," which started rolling on January 9. It marks the debut as a producer of Leonard Schwartz. It is an original story by Tom Maruzzi. Set to direct is John Bushelman.

Coleman directs

"Battle At Bloody Beach," started on January 16. The cast is headed by Audie Murphy, Dolores Michaels and Gary Crosby. Richard Maibaum is producing and Herbert Coleman will be the director.

Slated for a February start is "20,000 Eyes" with Jack Leewood producing. Jack Ging has already been signed for one of the top roles.

Also down for late February shooting is "The Teddy Bears." Randy Hood will direct this film which Lippert has described as a "Shaggy Dog" type of story. It will be completed sometime in late May.

His biggest effort of the year, Lippert disclosed, will be a new Hollywood-produced version of the highly successful German picture of 1919, "Cabinet of Dr. Caligari." Agreement on a deal for the rights has been reached. The picture will be made in colour and James Wong Howe will be in charge of photography.

MGM takes a half share in 'Carnival'

MGM will provide 50 per cent. of the financial backing for David Merrick's forthcoming musical, "Carnival."

The participation not only gives MGM a substantial investment in the production, but it also gives the company access to the screen rights and includes the publishing rights to the score

and the rights to the original cast album for MGM records.

"Carnival" will be directed and choreographed by Gower Champion and will star Anna Maria Albergheiti. Bob Merrill is writing the music and lyrics for Merrick, one of the most successful producers in Broadway history.

Nancy Kwan stars in 'Flower Drum Song'

NANCY KWAN has been signed for the top feminine role in "Flower Drum Song" to be made by UI in March.

She has been loaned to Universal by Ray Stark, and will portray Linda Lo, the character created in the Broadway play by Pat Suzuki.

Henry Koster will direct "Flower Drum Song" and Joseph Fields, who collaborated with Hammerstein on the book for the Broadway musical, is now completing the screenplay. The film will be distributed in this country by Rank FD.

Columbia-Arwin deal for eight pictures

COLUMBIA and Arwin Productions have signed a 26-million-dollar production deal. This agreement is on a non-exclusive basis and involves the producing of eight top-budgeted features.

A group of four pictures will star Doris Day and the deal also calls for the services of David Miller, whose "Midnight Lace," starring Doris Day, has just been premiered.

The remaining four commitments will involve Martin Melcher, president of Arwin, and director David Miller. In addition to directing these four, Miller will do one or more of the Doris Day starrers.

Beginning this autumn "Roar Like a Dove" will star Doris Day. Richard Quine will direct and Norman Krasna is now writing the screenplay of the London stage hit.

'Black Tights' wins

JOSEPH KAUFMAN'S "Black Tights" has been awarded the Grand Prix Europe by Belgian film journalists. The award, to be made annually, was given for the first time this year.

It went to "Black Tights" as "the best film produced by a country within the European Common Market." Directed by Terence Young, the picture is a lavish dance-musical starring Moira Shearer, Cyd Charisse, Zizi Jeanmaire and Roland Petit, introduced by Maurice Chevalier.

In Super Technirama-70, the production won the Biennale Special Golden Award when it opened the 1960 Venice Festival, and in January it launched the Mar Del Plata Festival in the Argentine. It will be released by British Lion.

'NO KIDDING' BOOKED IN NEW ZEALAND

British Film Imports—distributor of Anglo's films in New Zealand—reports that "No Kidding" has been booked simultaneously for showing in Christchurch, Dunedin and Timaru, for release on March 30.

This release date is the most important playing time in New Zealand.

In Brisbane, Australia, "Carry On Constable," playing for four weeks at the Tivoli, is breaking records previously held by "Carry On Teacher" and "Carry On Nurse."

Manchester record by 'Never on Sunday'

UNITED ARTISTS' "Never On Sunday" looks like repeating in the provinces the remarkable business it has recorded at the London Pavilion.

From one of the early dates at the Regal, Manchester, the Melina Mercouri picture established a new seven-day record during the first week of its presentation, and two new individual day records.

At the London Pavilion "Never On Sunday" is still playing to big business.

'Man on Eiffel Tower' gets television boost

UNIFILMS re-release of "The Man on the Eiffel Tower" has brought many enquiries from exhibitors. The success of the "Maigret" series on BBC television has given a boost to the re-release of the full-length screen drama.

Charles Laughton stars as Inspector Maigret in this screen adaptation of George Simenon's story "A Battle of Nerves," co-starring Franchot Tone, Burgess Meredith and Robert Hutton.

'Rolling Out From Rio'

ARCHITECTS and engineers, members of the Brazilian embassy and of the Brazilian Chamber of Commerce attended a special screening in London of the latest "Look at Life" film, "Rolling Out From Rio."

The picture shows the building of Brazil's new capital city Brasilia. It is for immediate release in the West End and thereafter for circulation throughout the country.

Rank reissues score

OUTSTANDING success for a reissue programme is again reported by Rank FD—this time from the Pullman, Bromley, where "A Town Like Alice" and "The Glenn Miller Story" have just completed a six-day run. It was one of the highest takes ever known for an RFD programme at this theatre.

Hitchcock honoured

THE Hollywood Foreign Press Association recently honoured Alfred Hitchcock with a surprise presentation of a citation to him as "the great master of suspense for the international motion picture world."

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continued on page 41

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Production

—by JOHN CHAMP

THERE'S NO HOLDING Richard Attenborough and Bryan Forbes, that eager pair of beavers who set up Beaver Films a year or so ago.

Remember the stir they caused with their first independent production, "The Angry Silence"? They emptied the piggy banks to make that one, and ended up with one of the most controversial pictures of the year—and one that's also been a moneymaker.

Next month they start the second Beaver film. It's "Whistle Down The Wind," based on the novel by John Mills's wife, Mary Hayley Bell. The stars will be young Hayley Mills, Bernard Lee and Alan Bates.

The Beaver partners co-produced their first film. This time Attenborough produces—and Forbes makes his debut as a director.

Controversial

The film is a drama set on a farm. A remote area near Clitheroe will be used for seven weeks' locations—starting on February 13—followed by a fortnight at Pinewood.

Says Forbes, "It will be just as controversial as 'The Angry Silence,'—even though it is an entirely different subject."

Forbes brings a refreshing attitude to independent production. "If you want to have true independence, to make the sort of subjects you want, and not have anybody able to over-ride you, then you must be prepared to invest your own money in it as well, and not expect everyone to give you a fortune just to make the pictures you want," he says.

Convictions

As he rightly points out, too many people scream they can't get backing for offbeat subjects—yet on investigation it turns out they're not prepared to back convictions with cash.

Looking back to "The Angry Silence," Forbes told me, "I don't think anybody anticipated it was going to take 'Ben-Hur' money. But it proved its point that a very uncompromising, controversial picture can get its money back in this country."

I gather that costs have been recovered in



nine months and that it's now taking plenty of money overseas.

I know that Attenborough and Forbes have a couple of properties to follow up with in the future, and that they'd like to expand to making two pictures a year.

But don't expect much trumpet blowing from either.

Says Forbes, "I don't hold with those people who announce great grandiose schemes—and then come out with nothing."

Foresight note: The Beaver team signed up Hayley Mills for the star role *before* "Pollyanna" came out. They anticipated she'd have a tremendous success in the Disney picture—and they were dead right.

JACK CLAYTON directed his first feature, "Room At The Top," was showered with bouquets, and then faded from the limelight. Why?

He tells me it's a simple case of being involved in things that have been postponed or cancelled, and being offered too many "Room" style subjects—which he's turned down.

I'm delighted to learn that on February 6 he's moving into Shepperton as producer-director of "The Innocents"—based on Henry James' book, "Turn Of The Screw."

Deborah Kerr heads the cast of this weird story that revolves round a governess, two children, a housekeeper—and two ghosts.

"I first read the book when I was about 10 years old," Clayton tells me. "About 18 months ago I suddenly remembered it—but found I couldn't make it because Fox owned it and were not prepared to sell.

"But I asked them if they'd let me make it for them—and they agreed."

NO GRASS GROWS under the feet of independent producer Joseph Janni. Since last week's news that he'd successfully bid for the screen rights of the West End stage hit "Billy Liar," I learn that he signed Anthony Newley for the title role.

Furthermore, Janni tells me, he expects to

—HI-FI PARTY—

Nothing muted about the party to open Twickenham studio's new re-recording and music scoring theatre. Line-up shows the studio's directors and executives: Gerald Shipman (director); Kenneth Shipman (director); Guido Coen (studio and production controller); Miss D. E. Borlindor (company secretary); W. G. Beck (studio manager) and Stephen Dalby (director of sound)

have distribution deals fixed this week for both "Billy Liar" and "A Kind Of Loving."

Willis Hall and Keith Waterhouse are now scripting both.

LOOKED in at Twickenham studios to catch the tail-end of "Jungle Street," the Theatrecraft production for Regal release, and found director Charles Saunders hobbling around with a broken leg.

He was certainly overcoming the plaster and stick problem very well—but it meant that 11 scenes that were to have been shot on location had to be transferred to the studio. A quick street building job solved the problem.

"Jungle Street" is a pacy delinquent-youth drama with a crime and striptease-club background. David McCallum and Jill Ireland have the starring roles.

MORE NEWS of "The Liberty Man." An agreement has been reached with George Minter under which an option has been granted for at least 18 months to enable composer Christopher Whelen, and writers Michael Watson and Denis Andrews to turn the subject into a musical. The idea is to open in the West End, possibly follow up with a Broadway production—and then a film version.

PROBLEM: A taffeta dress worn by Vivien Leigh in "The Roman Spring of Mrs. Stone" was rustling too much for the sound man.

SOLUTION: They sprayed it with a lacquer that didn't register on colour film.

continued on page 42

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Technicolor prints containing Dissolves, Fades and other effects can now be made directly from original negative without the use of dupe intermediates or cutting the negative in two separate reels: this is Technicolor's new AUTO-OPTICAL process.

AUTO-OPTICAL fades and dissolves can be any standard length from one foot to six feet.

Because every frame in an AUTO-OPTICAL is printed from the original negative the exact quality of the full scene is maintained throughout and results are always "satin-smooth."

AUTO-OPTICALS can include double-printed effects such as "iris fades," "wipes to black" or mask mattes up to six feet in length.

AUTO-OPTICALS save the cost and delay of making master positives and dupe negatives: a reel of negative can be cut as soon as the work-print is ready.

AUTO-OPTICALS can be included in all types of Technicolor dye-transfer print, both 35 mm., and 16 mm., for normal or anamorphic projection.

AUTO-OPTICALS can be made from any type of original colour negative—Eastman Color, Agfacolor, Gevacolor or Ferraniacolor.

AUTO-OPTICAL costs are low: only £3 10s. for preparing the negative for each dissolve and £2 10s. for each fade—there are no other charges.

SELECTIVE PRINTING

New machines at Technicolor can be used to print only SELECTED SCENES or sequences from a reel of negative; this allows re-editing without re-cutting, so that release prints of different continuities can be made from one original negative without the use of dupe intermediates.

SELECTIVE PRINTING can be used to solve many problems of censorship or foreign version needs by omitting certain scenes or sequences.

SELECTIVE PRINTING allows sections which are deleted to be replaced by alternative sequences which need not be of the same length.

SELECTIVE PRINTING used with AUTO-OPTICALS can dissolve together the scenes on each side of a deleted sequence or can mix them to the new scenes being inserted. Fades can be added in the new version.

SELECTIVE PRINTING can be used in making Technicolor dye-transfer prints of any format and is available for printing from any type of colour negative.

SELECTIVE PRINTING ensures that every alternative version has a print quality equal to the original.

SELECTIVE PRINTING offers the cheapest method of preparing alternative versions while retaining the original cutting of the negative at all times.

The never-ending battle for better quality

by GEORGE GUNN,
joint general manager,
Technicolor, Ltd.

FROM the moment Technicolor opened its laboratory at Harmondsworth in 1936, it set out to do a great deal more for film producers than merely develop and print film.

It recognised that there were many technical problems to be solved, especially in the development of the new art of colour cinematography and also that, as time went on, improved techniques in the making of films would have to be developed and applied.

It therefore recruited on its original staff a number of people who had already had many years of practical experience in studios making films, and because of the unique position it occupied at the heart of so many different film productions not only in this country but in Hollywood and elsewhere, it was soon able to acquire and employ a vast amount of useful information for the benefit of producers.

It initiated and spent a great deal of time and money in developing new techniques of studio lighting, make-up, improvements in cameras and photographic methods, special effects and other practical problems associated with a rapidly developing film industry.

Studying problems

This policy of studying the producers' problems has gone right on until the present day.

There are many ways in which Technicolor can, so to speak, "get into the picture" as soon as a production is proposed, and many producers have been glad to avail themselves of this practical help, which is also backed up by a large and vigorous research organisation.

It may be interesting to mention in passing that the scientists, engineers, technologists and other specialists employed in the research departments of Technicolor, have branched out in several other directions and have recently developed new methods of colour television transmission, and solved basic problems in the new technology of machine automation.

Wide-screen origin

It is not generally known that Cinerama, which started the revolution in wide-screen presentation, was itself a direct descendant of a gunnery aiming teacher which was originally developed by Technicolor's back-room boys in England at the request of the Admiralty during the war.

This aiming teacher was known as the dome

trainer. It was used by all the Allied forces, including the Americans, who later backed Fred Waller in developing a bigger version which was subsequently converted from military use to the well-known Cinerama.

It is also apt to be overlooked that, in addition to feature films, Technicolor is concerned with the processing of a vast amount of other types of film for special purposes such as teaching, sales, industrial instruction, propaganda, scientific research, animation and so on. All of these specialised fields produce new ideas and techniques which can sometimes be applied with advantage to the solution of the problems that arise in making a feature.

Complex task

But to get back to the point:—

When a producer starts to make a film he has a complex group of problems to deal with, quite apart from his chief preoccupation with financing, casting, polishing up the script and so on.

There are nearly always some technical problems in connection with photographing the film, and something new seems to come up for every production. From the producer's point of view these questions are often complicated and perplexing, but Technicolor usually finds that, if they are discussed, it can bring its wide experience to bear, and come up with the answers.

Experimental work

It may be necessary to do a bit of experimental work, including making up and testing some special apparatus, but, generally speaking, once the problem has been properly stated a solution can be found.

When one speaks of "the producer" one includes, of course, the producer's staff—particularly the production manager, cinematographer, art director, special effects man, editor and others.

Technicolor has also become accustomed to look beyond the actual shooting to anticipate any special requirements that may arise in the distribution of the film throughout the world.

This is important because, with the increase in international co-production, and because of the different attitudes of foreign distributors, censors, and the differing tastes of audiences in many countries, it is rare for a film to be shown world-wide in its original version.

Until recently, whenever a modified version

of a film had to be made, it was necessary to make and re-cut duplicate negatives; this is not only a costly business but it means sacrificing most of the visual qualities that have been so painstakingly built into the film by the art director, cameraman, costumer, make-up man and everybody else.

Technicolor tackled this problem and came up with an elegant solution called "Selective Printing." This is fully described elsewhere in this issue, but, in short, it means that a film can be release-printed in several different versions without making any dupes, and without re-cutting the negative. In addition a variation of this same technique enables all dissolves and fades to be made "satin-smooth" without cutting in dupes.

This is just another instance of the way Technicolor has, over the years, led the way in raising the artistic and technical levels of the film and giving the film producer something more than he has actually bargained for.

New field

In the new field of special presentation in theatres using 70mm. prints and stereophonic sound, many new technical questions have come up which have required attention by specialists. Technicolor has made a special study of these and has sent its representatives to every 70mm. show in Europe, with a test film specially devised and printed by them to reveal any defects in the projector or sound system.

This technical service has been given entirely at the expense of Technicolor. It has been highly appreciated by all concerned, especially when some serious defect in the installation was revealed and corrected.

Highly qualified

Technicolor is, perhaps, the most highly qualified and experienced technical organisation concerned directly with the production, distribution and exhibition of films, and defects in any one of these three divisions of the industry are probably more readily apparent to Technicolor than to anybody else.

The policy of fighting the never-ending battle for better quality, if not entirely altruistic, must be admitted to be of benefit to the whole industry; and "It's all part of the service."

KINE. STUDIO REVIEW

Supplement to "Kinematograph Weekly"

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William G. Altria, Hon. FBKS

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Graham Clarke

Advertisement Manager:

Stanley C. Collins

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Phone: Chancery 3344

Advertising: 96, Long Acre, London, W.C.2

Publishing: 6 Catherine St., London, W.C.2

Phone: Temple Bar 2468

Telegrams: Kine, Southernwood, Rand, London

Cables: Kineweek, London

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RE-EDITING FEATURES WITHOUT RE-CUTTING

TECHNICOLOR Selective Printing offers a service whereby release prints of a continuity, different from that of the original negative, can be obtained from an assembled reel without recutting; a picture can thus be edited as two different versions, both of which can be simultaneously used for release printing without the need of making a duplicate negative of one of them.

In this system, which was referred to briefly in the last issue of *STUDIO REVIEW*, electronic equipment is used to control the action of the printer mechanism to the exact frame during the optical printing of the matrices used in the Technicolor dye-transfer process, so that by the independent running and stopping of the negative and positive films, only the selected scenes required in each version are printed; by the use of Technicolor's Auto-Optical process new dissolves can be included in one version which do not appear in the other, for example where a mix is needed to give smooth continuity across a sequence that has been deleted.

Avoiding expense

The method ensures the same original quality throughout each version and avoids the delay and expense of making duplicate negative for recutting in the alternative continuity, and it may therefore be of interest to producers and editors to learn something more of its details so that when the need arises the process can be used to its most economic advantage.

Basically, the Selective Printing system permits either the complete deletion of sections from the original version, or the replacement of such deleted sections by new material, which can be either longer or shorter than the original scenes; both variations can be employed at different places in the course of the same reel and can begin and end either with straight cuts or with dissolves produced by the Auto-Optical method, even where no opticals are used in the original cutting.

Detailed programme

For each reel to be used in Selective Printing a detailed programme must be worked out according to the continuity of the negative and the effect needed; at various footages along the reel a particular operation will be required, which may be to stop or start the movement of the positive or negative film, to open or close a capping shutter which acts instantaneously, or to start the operation of a dissolving shutter over a given length.

The required programme is set out in the form of a perforated paper strip, in which a series of groups of holes is punched, each group in sequence representing the exact footage and required operation in coded form. The group is scanned by a series of photocells which electronically convert the coded holes into a signal representing the number of frames from the beginning of the reel at which the operation is required to take place.

As each frame of film passes through the printing machine an electrical impulse is fed into

an electronic counter, and when the number counted equals the number on the programme strip an electrical relay is closed so as to send a signal to the printer mechanism to carry out the required operation. As each stage in the programme is completed the strip moves on so that the next group of holes can be scanned as before.

There are two basic procedures:— A simple example of one is where a sequence of scenes appearing in the original negative cutting is to be eliminated, but, in order to maintain smoothness of continuity, it has been decided that the ends of the scenes immediately before and after the deleted section are to dissolve together.

A control programme is therefore prepared giving a sequence of operations at various points throughout the reel, which will produce a matrix in which a new dissolve appears and in which a number of scenes occurring in the cut reel of negative have not been printed; this matrix can then be used to make release prints of the revised continuity. The actual negative is of course untouched and can therefore be used to make matrices of full length for simultaneous release printing in its original form.

A second type of alteration is the replacement of a sequence by a new section of different length which is made up in a separate roll. The programme for this example covers two separate printing operations.

First printing

The first printing operation will produce a matrix with an unexposed section in the middle, but with the beginning and end of the reel printed normally.

The matrix stock is then rewound and exposed a second time using the negative of the alternative scenes; these have been assembled with black leader to the required continuity and length so that during the second exposure the new scenes are printed into the section reserved during the first run by the closing of the blanking shutter. The resultant matrix is therefore a composite print of the selected scenes from the two rolls and is used to make corresponding dye-transfer prints.

The example chosen uses straight cuts at each end of the sequence, but, of course, these can be replaced by mixes if required, in which case

the dissolve shutter action is used in place of the capping shutter.

The basic operations of deletion and replacement either with or without dissolves can, of course, both be used in the length of a single reel, so that quite extensive re-editing can be achieved by Selective Printing; it must, however, be realised that the method does not allow the transposition of the order of scenes already cut in one reel.

From these examples, these important points will be clear:

1. The system can only be used for release prints to be processed by Technicolor's dye-transfer method;
2. it is necessary to print a new matrix for each full reel in which variations are produced by Selective Printing; and
3. although deletions can be made by a single printing operation, additions from a separate roll of negative require a second passage through the printer, which, understandably, increases the cost of preparation.

Economic use

The charge which has to be made for the matrix on the whole length of the resultant print means that it is not really economic to use Selective Printing to make very minor alterations, such as short Censor deletions which can be effectively made as cuts in the positive prints.

Clearly, to incur the full cost for a new matrix of, say, 800ft. which differs from the original version only by a Censor cut a few feet in length is uneconomic, particularly if only a limited number of prints of the censored version is needed.

Similarly, the cost of including a very short replacement, such as a single newspaper insert or title in a different language by Selective Printing from two rolls of negative, is high in comparison with making such a change by cutting in the positive print, since a charge on the full length of the reel has to be made to cover both the new matrix and the additional printing.

It is suggested, therefore, that the real value of Selective Printing occurs in those instances where substantial changes in the continuity of

continued on page 35

ASSEMBLED NEGATIVE

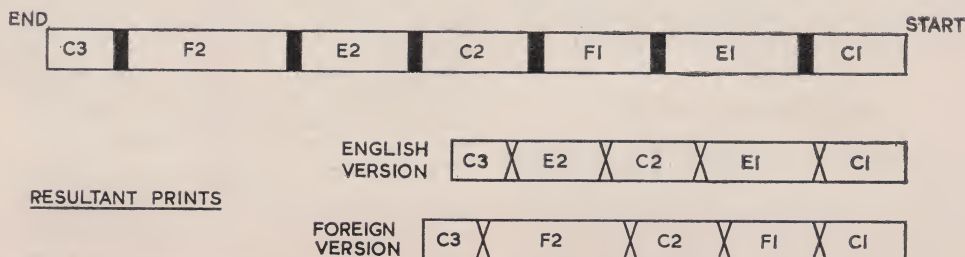


Diagram illustrating two versions by selective printing from a single reel of negative

PRODUCTION ROUND-UP

by JOHN CHAMP

THE early part of a new year is generally reckoned to be a quiet time for the industry; but take a closer look under the millpond surface and what do you find? Plenty of productions are being brewed for shooting later in the year, and a steady, if unspectacular, amount of work going on at the studios.

SHEPPERTON.—Three pictures are in hand. There's ACT Films making the screen version of Arnold Wesker's play, "The Kitchen"—his first play to be filmed, incidentally—with Sidney Cole producing and James Hill directing.

Cole also prepared the screenplay, and has stuck very closely to Wesker's story. Practically the whole action takes place in the kitchen of a restaurant, where a polyglot staff strive to cope with the task of feeding the hungry hundreds.

As they start the day the atmosphere is peaceful. But as the morning goes on the pace quickens, the heat grows unbearable, tempers shorten, and the tension builds up.

There's no doubt about the authenticity of the setting, characterisation and dialogue in this film; for author Arnold Wesker worked for three years in the catering trade; and he collaborated with Cole on the screenplay.

Almost complete

On another stage, work is almost complete on "The Frightened City," which marks the debut as producers in the feature field of John Lemont and Leigh Vance—and also of their new company, Zodiac Productions.

A tough, hard-hitting exposure of the protection racket in London, the screenplay was written by Leigh Vance from an original story by himself and John Lemont. Lemont directs, and both jointly produce the film.

Lemont has directed many TV films and plays, and his recent feature films include "And Women Shall Weep," "The Shakedown" and "Konga." Vance is noted for screenplay credits that include "The Flesh is Weak," "The Body Snatchers" and "Piccadilly Third Stop."

"The Frightened City" stars Herbert Lom as a suave crook who always manages to keep just inside the law while running his various enterprises, the latest of which is the protection racket. John Gregson plays a detective inspector trying to fight 20th-century crime while hogtied with 19th-century legislation. Alfred Marks has his first major straight dramatic role as a gang-leader and night-club owner. Glamour is provided by Yvonne Romain in her first leading screen role. Technical advice for the film has been provided by ex-detective inspector Sidney Careless of the Flying Squad.

"The Frightened City" is for Anglo Amalgamated distribution in Britain and by Rank in many overseas countries.

Another first venture at Shepperton is "Over the Odds," being made by Jermyn Productions, which director Michael Forlong, screenwriter Ernie Player and producer Alec Snowden set up earlier this year.

The film is based on the comedy stage play by Rex Howard Arundel, about a bookmaker who brings his bride back to a home still dominated by his ex-mother-in-law. Marjorie Rhodes



Director Jimmie Hill, author Arnold Wesker, and producer Sidney Cole in conference on the set of "The Kitchen," the ACT Films production at Shepperton Studios

plays the mother-in-law, and Glenn Melvyn is the ineffectually protesting bookmaker. In addition to providing the broad comedy which is usually one of today's sure recipes for box-office success, Jermyn Productions have kept their eyes on the future by introducing 24-year-old Frances Cuka in the role of the attractive, but determined, bride.

Norman Warwick is photographing this black-and-white production, which Reginald Beck (of "Henry V" fame) will edit. Art direction is in the hands of Bill Hutchinson. "Over the Odds" will be released in the UK by Rank.

BEACONSFIELD.—Shooting has just ended on "Very Important Person," the Julian Wintle-Leslie Parkyn production which Ken Annakin directs. It's a POW comedy which stars James Robertson Justice, Leslie Phillips and Stanley Baxter. The original screenplay is by Jack Davies and Henry Blyth.

ABPC, ELSTREE.—Oscar-winning Vivien Leigh is making her first film for five years. It's "The Roman Spring of Mrs. Stone," produced by Louis de Rochemont, directed by Jose Quintero, and photographed in colour by Harry Waxman. This is an AA production for Warner release, and also stars Warren Beatty, Lotte Lenya, Coral Brown and Jeremy Spenser.

"The Roman Spring of Mrs. Stone" is by

Tennessee Williams. It was originally a book published in 1937 and has never been adapted before for stage or screen. The film marks the directorial debut of Quintero—for until now he's been known only as a stage and television director.

Also on the floor at Associated British is "Lolita," with James Harris producing, and Stanley Kubrick directing. Ian Warren continues to produce the TV series, "The Pursuers."

PINEWOOD.—The mighty "Cleopatra" was unable to start this week as planned—because of the withdrawal of director Rouben Mamoulian. Shooting will commence on this 20th Century-Fox production as soon as a new director is appointed.

MGM BOREHAM WOOD.—The studios are standing by to receive the unit of "A Matter of WHO," the Foray production for MGM, which is now on location in Austria. Walter Shenson and Milton Holmes are the producers; Don Chaffey directs.

MERTON PARK.—No feature films are on the floor, but the stages are being used for documentaries and television commercials.

The Crews Behind the Films:

turn to page 31

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THE CREWS BEHIND THE FILMS

OVER THE ODDS

Jermyn Productions for Rank at Shepperton

Producer, Alec Snowden; Director, Michael Forlong; Production manager, Philip Shipway; Production secretary, Jennifer Moscrop; Continuity, Marjorie Lavelly; 1st Asst. director, Douglas Hermes; 2nd Asst. director, Ernie Lewis; 3rd Asst. director, Henry Emery; Director of photography, Norman Warwick; Camera operator, Chic Waterson; Focus, Jimmy Devis; Clapper/loader, Brian Harris; Sound mixer, Bert Ross; Boom operator, Charles Wheeler; Sound camera operator, Sandy Fairlie; Maintenance engineer, Alan Blay; Stills cameraman, Arthur Evans; Editor, Reggie Beck; 1st Asst. editor, Raymond Holmes; 2nd Asst. editor, Barney Platts-Mills; Art director, Bill Hutchinson; Draughtsman, David Minty; Make-up artist, Jill Carpenter; Hairdresser, Ann Box; Wardrobe mistress, Maude Churchill; Production accountant, Arthur Cleaver; Scenic artist, Ted Barnes; Production buyer, Percy Godbold; Chief electrician, Bert Owen; Props, Sid Leggatt.

VERY IMPORTANT PERSON

Julian Wintle/Leslie Parkyn production for Rank at Beaconsfield

Producers, Julian Wintle and Leslie Parkyn; Producers' secretary, Maureen Newall; Director, Ken Annakin; Production supervisor, Arthur Alcott; Unit manager, Geoffrey Haine; Assistant director, Clive Reed; 2nd asst. director, Ron Jackson; 3rd asst. director, Bernie Williams; Continuity, Joy Mercer; Production secretary, Norma Garment; lighting cameraman, Ernest Steward; camera operator, James Bawden; Focus puller, Ian McMillan; Clapper/loader, Brian Ellis; Camera maintenance, Norman Godden; Sound mixer, John Mitchell; Sound camera operator, Ron Butcher; Boom operator, Tony Cripps; Sound maintenance, Frank Sloggett; Art director, Harry Pottle; Draughtsman, Eric Saw; Draughtsman, Terence Marsh; editor, Ralph Sheldon; Asst. editor, Pamela Tomling; Make-up artist, Trevor Crole-Rees; Make-up assistant, John Wilcox; Hairdresser, Maud Onslow; Wardrobe mistress, Vi Murray; Wardrobe assistant, Jimmy Smith; publicity, John Southwood; publicity secretary, Daphne Ward; stills photographer, Ian Jeayes; scenic artist, Alan Maley; cashier, Bernard Saunders; personnel manager (catering and transport), H. A. Bredgen; construction manager, Bert Roberts; property master, Fred Eames; property buyer, Frederick Hasler; 2nd asst. editor, James Langfield.

THE ROMAN SPRING OF MRS. STONE
Associated British Studios for Warner Brothers at Elstree

Producer, Louis De Rochemont; Director, Jose Quintero; Production manager, Basil Somner; Location manager, Bob Porter; Unit manager, Ted Wallis; Production secretary, Midge Warnes; 1st Assistant director, Peter Yates; 2nd Assistant director, Jake Wright; 3rd Assistant director, Tony Wallis; Continuity, June Faithfull; Lighting cameraman, Harry Waxman; Camera operator, Ernest Day; Focus, Alec Mills; Clapper/loader, James Stillwell; Sound mixer, Cecil Mason; Boom operator, Denis Whitlock; Asst. boom operator, T. Staples; Sound camera operator, S. Samworth; Sound maintenance, R. Gregory; Production

designer, Roger Furse; Art director, Herbert Smith; Snr. draughtsman, Ronald Benton; Draughtsman, Anthony Reading; Draughtsman, John Graysmark; Sketch artist, Ivor Beddoes; Prop buyer, Joan Croft; Set dresser, John Jarvis; Scenic artist, Peter Wood; Publicist, Bob Webb; Stills cameraman, Bert Cann; Casting director, Robert Lennard; Crowd casting, E. Bonnichon; Chief make-up, Robert Lawrence; Asst. make-up, Syd Turner; Chief hairdresser, Daphne Vollmer; Costume designer, Bumble Dawson; Wardrobe mistress, Betty Adamson; Wardrobe master, John Briggs; Production accountant, Jack King; Asst. accountant, Gillian Davies; Asst. accountant, Malcolm Burgess; Supervising editor, Ralph Kempen; Assembly editor, Graham Shipman; 2nd Asst. editor, Eunice Mountjoy; C/H electrician, Stephen Birtles; Grip, Jack Culver.

LOLITA

A.A. production at ABPC, Elstree

Producer, James B. Harris; Director, Stanley Kubrick; Production supervisor, Raymond Anzarut; Production manager, Robert Sterne; Production secretary, Joan Parcell; Producer's secretary, Josephine Baker; Director's secretary, Stella Magee; Continuity, Pamela Davies; 1st Assistant director, Rene Dupont; 2nd Assistant director, Roy Millichip; 3rd Assistant director, John Danischewsky; Casting director, James Ligat; Director of photography, Oswald Morris; Camera operator, Denys Coop; Focus, Jimmy Turrell; Clapper/loader, Michael Rutter; Sound mixer, H. Bird; Boom operator,

D. Wortham; Asst. boom operator, Peter Carnody; Sound maintenance, L. Grimmel; Art director, Bill Andrews; Asst. art director, Sidney Cain; Chief draughtsman, Frank Willson; Draughtsman, John Siddall, Roy Dorman; Scenic artist, A. Van Montagu; Set dresser, Peter James; Construction manager, Harry Phipps; Production buyer, Terry Parr; Chief make-up, George Partleton; Hairdresser, Betty Glasgow; Wardrobe supervisor, Elsa Fennell; Wardrobe mistress, Barbara Gillett; Unit publicist, Enid Jones; Publicity secretary, Amy Allen; Stills cameraman, Joe Pearce; Special writer, David Sylvester; Editor, Tony Harvey; Asst. editor, W. W. Armour; 2nd Asst. editor, Lois Gray; Production accountant, Jack Smith; Asst. accountant, Doreen Wood; Secretary to Jack Smith, Jennifer Halford; Camera grip, R. Osborne; Electrical gaffer, W. Thompson; Assistant continuity, Joyce Herlihy; Asst. boom operator, T. Staples; Sound maintenance, Jack Lovelace; Set dresser, Andrew Low; Asst. make-up, Stella Morris; Wardrobe assistant, Wyn Keeley.

THE KITCHEN

ACT Films at Shepperton

Producer, Sidney Cole; Director, James Hill; Production manager, John Workman; Asst. director, Alec Gibb; Lighting cameraman, Reg Wyr; Operator, Herbert Smith; Art director, William Kellner; Editor, Gerry Hambling; Production supervisor, Ralph Bond; Screenplay, Sidney Cole.



Stars Sean Connery and Alfred Marks watch as director John Lemont demonstrates how he wants a punch-ball hit for a scene in the Zodiac production, "The Frightened City," at Shepperton

Instrumentation and high-speed photography

DURING the past five years a number of papers have appeared in the *SMPTE Journal* on the allied subjects of high-speed photography and cinematography and instrumentation.

Forty-three of these papers are now reprinted in a single volume, which contains much of interest both to the specialised film maker and to the ordinary studio worker. Subjects covered embrace cameras, optics, light sources, television systems for instrumentation, processing, and military applications.

Xenon flashlamp

Particularly interesting is a xenon flashlamp, which is built into a solid block of plastic, permitting the tube to be operated at altitudes up to 70,000ft. or under water; the flash duration ranges from 3 to 9 microseconds.

A foil-filled flashlamp for high-speed cinematography gives a flash duration of two seconds, and a lighting level of 50,000 to 100,000 lumens over an area of one to two square feet.

Two high-efficiency filament lamps are intro-

duced by Westinghouse. Both are rated at 300 watts; one runs on 115/120V and the other at 28V for aircraft. Thanks to over-volting, the lamps are 30 times as bright as a 500-watt photoflood.

A 16mm. camera capable of running at 64 or 128 frames per second is so designed that the weight is carried by the operator's shoulder, leaving his arms free for manipulating it. Most of the weight comes behind the shoulder, so that at high elevations the camera becomes light in front, relieving the strain from the arms.

A self-contained camera trailer provides accommodation for cameras, tripods, lamps and cables, and also a power source. It is designed to be coupled to 3-phase mains at 480V or 240V, and has an output of 50A per phase of lighting current, or three kVA continuous. The lamp circuits have provision for a pre-heating current, and are operated by press-buttons. Camera supplies range from 100A for one second to 5kVA continuously; five cameras can be operated.

Methods of "winterising" cameras have received impetus from the U.S. expeditions to Antarctica. Several methods are used, which involve de-lubricating the mechanism and either

running without oil or lubricating with low-temperature oil or silicone. Cameras have been winterised to operate down to -75 degrees F.

Sensitometry for high-speed cinematography is complicated by reciprocity failure. A sensitometer giving exposure periods of 1/100th, 1/1,000th and 1/10,000th second employs a xenon-filled flash discharge lamp. The different exposure periods are of course secured by purely electrical methods, no shutter being used. The instrument is suitable for use with colour materials.

Portable processor

An automatic portable film processing machine is capable of handling 16mm., 35mm. or 70mm. film. It operates at solution temperatures up to 120 degrees F., no refrigeration being provided; solution temperatures are maintained to within ± 1 degree F. At maximum speed the machine is capable of processing 100ft. of film in 21 minutes.

Several types of ultra-high-speed cameras are described capable of operating at speeds up to 1,400,000 frames per second.

BKS paper on . . .

FILMS FOR TRAINING

WHAT can the film teach? How can it teach? These were questions discussed at last week's British Kinematograph Society meeting by John Stewart, who at short notice deputised for E. A. Gower. The paper was illustrated by numerous excerpts from Mr. Stewart's films.

The film, he suggested, cannot teach intricate or detailed subjects. It is an ideal medium for implanting background knowledge, into which the pupil fits specialised knowledge learnt from other sources. It can put over one simple idea, for example, the use of logic in electronic fault-finding.

Another type of film was projected: "DF Emergency Service," the object of which was not to give detailed instruction, but to show an aircraft pilot what happens when he makes an emergency call.

Problem of speed

A problem with the film was that different people learnt at different speeds. The only answer was to work to the speed of the slowest, but to keep a film lively and entertaining to avoid the more intelligent students losing interest.

There were people who argued that the instructional film should not have music, but people were so accustomed to cinema conventions that opening and closing music was essential. A problem with such films was too often that they were atrociously projected.

How far should one cheat in making an in-

structional film? Mr. Stewart illustrated the point by a number of projected examples; he made the point that material directly related to the subject of tuition should be honestly photographed, but cheating was permissible on secondary matters.

Often it was quite impossible, however, to film an actual event; an example was a film showing the use of radar—the ship was in dry-dock, the radar screen was in a training school.

In this case, the Naval officers were genuine, but actors' voices had been post-synchronised. Similarly, in "Ship's Husbandry," one of the sailors was actually an actor.

Animation

Finally, Mr. Stewart showed examples of the use of animation. In "Roof Support in Coal-mines" the direct photography would have been meaningless without preliminary diagrammatic explanation; while in "This is Universal" an animated sequence made a fascinating introduction.

Replying to a question, Mr. Stewart stated that all the films shown had been filmed on 35mm.; the choice between 35mm. and 16mm. was generally dictated by the customer, and by whether or not he would require 35mm. prints.

He agreed with W. S. Bland that synchronised speech was far superior to a commentary. He thought that a larger proportion of instructional films was now being made in colour.

ALTERATIONS AT TELEFILM

A NEW maple floor has been laid at the Telefilm Studios, Chalk Farm, London, in preparation for shooting live television programmes. The floor is accurate to $\frac{1}{16}$ in. over the complete area of the main stage (which is 60ft. x 40ft.), so that camera operators can crab across the floor in any direction without any picture shake.

Another alteration is that the overhead gantry, which runs on tower bogies, is being adapted to run on rails under the roof, thus giving extra floor space. The tank, which was originally designed with dimensions of 20ft. x 20ft. has been made 24ft. x 16ft., but the depth of 6ft. has been retained.

New Animation Process

AN animation process called Super Marionation has been devised by A. P. Films and is being used in the production of a new half-hour television series, "Supercar," for showing by ATV (distributed by ITC).

The work is being done at the A. P. studio at Slough, where over 3,000 feet of cut material is produced every week for television.

In Super Marionation the sets used are less than one-third life size, and closed-circuit television is employed to monitor every set-up.

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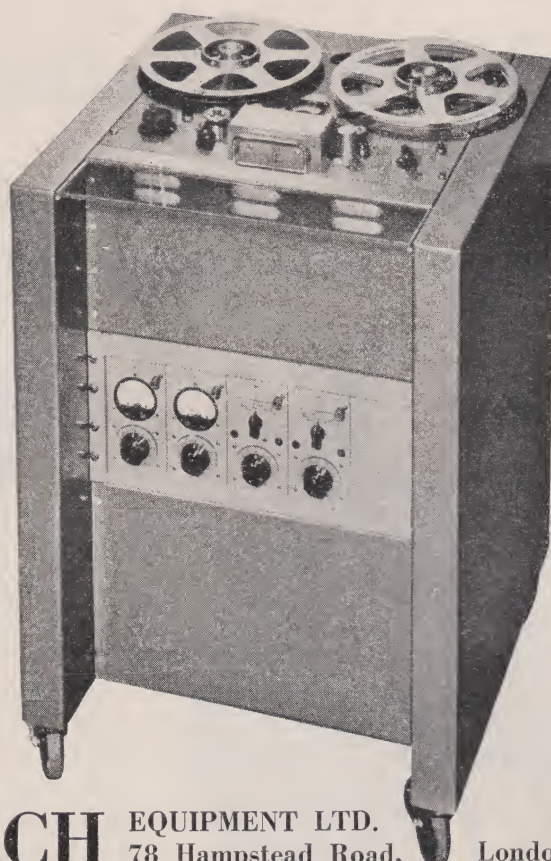
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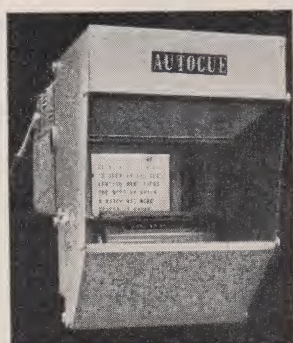
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New Equipment

VIEW-FINDER FOR TV

GUILD TELEVISION SERVICE, an associate company of the Film Producers' Guild, has been using the Samuelson UC2 Two TV Viewfinder while filming commercial television films at Merton Park Studios.

This viewfinder allows an unlimited number of viewers to see on closed circuit television what the film camera is taking without interfering with the work of the crew. It was being demonstrated by David Samuelson, of Samuelson Film Service Ltd.

It is claimed to be the only viewfinder of its type in the country and at the moment it is in the prototype stage. The device was used during the filming of a Woodbine commercial for S. H. Benson Ltd.

Beam-splitter

The viewfinder consists of a beam-splitter fitted in place of the normal lens shade. This directs a small part of the light from the front of the film camera lens on to a closed circuit camera mounted directly above.

The CCTV camera uses a zoom lens which enables it to be matched to any focal length lens in use on the film camera. In fact, the CCTV zoom can be used in the first place to determine the most suitable lens for the film camera. The operator can get on with his work uninterrupted by the director, the producer, the lighting cameraman, or any visitors to the studio who may want to have a look through the camera.

When using a camera that is not fitted with



The Samuelson UC2 Two TV View-finder in use at Merton Park Studios

a mirror shutter, the UC2 Two TV Viewfinder makes accurate tracking into pack shots a much easier proposition. On tricky shots, it shifts the responsibility of deciding if the take is acceptable from the camera operator to the director or senior executive on the floor.

RE-EDITING WITHOUT RE-CUTTING—contd.

a reel are required, where the deletions or inserts are so many or of such length that they would be impractical by positive cutting, or where new optical effects are essential to maintain smoothness of continuity.

It may also be noted that, if details of the required alternative are known in advance, all the original negative can be cut as a single reel in such a way that both versions can be printed singly using deletions only.

The diagram illustrates an example of this: suppose that a reel contains two sequences E_1 and E_2 in the English version which have to be replaced by two different sequences F_1 and F_2 in a foreign version and that each of these sequences mixes at both ends to the sections C_1 , C_2 and C_3 , which are common to both versions. If the foreign version scenes are available at the time of negative cutting and the exact details of the required continuity known, all the negative for both versions can be cut in one reel as shown, from which both versions can be made by Selective Printing with Auto-Optical effects. The printing programmes will then be:—

English Version

Print C_1
Print E_1
(Omit F_1)
Print C_2
Print E_2
(Omit F_2)
Print C_3

Foreign Version

Print C_1
(Omit E_1)
Print F_1
Print C_2
(Omit E_2)
Print F_2
Print C_3

The fact that the lengths of sections F_1 and F_2 do not match those of E_1 and E_2 because of the language differences present no problem and the whole preparatory work will be less expensive than if F_1 and F_2 were assembled in a separate reel and inserted by a double-printing operation.

Since by Selective Printing the original picture negative is used throughout all versions, both the expense and difference of quality associated with duplicate negatives are avoided.

Selective Printing is available for all varieties of Technicolor print made from any sort of colour negative: for example, it may be used to make 16mm. prints of different continuity to the 35mm. copies so as to meet the requirements of various fields of distribution. Each version can be made available for release printing at any time without recutting the negative and, by careful planning, the cost of this work will be lower than by any other method.

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Television

by TONY GRUNER

THE COLD ECONOMIC blast which hit the automobile industry is beginning to blow in the direction of the television industry. Television sets are not selling well.

The general impression is that there may well be a decline in the purchasing power of the British people during the next couple of years. Because of this, the television industry has had second thoughts about the next stages in the future of the technical developments of the medium.

Last week the Radio Industry Council, which had for years pressed for the introduction of a 625-line standard to replace the present 405 system, told the Pilkington Committee that it had changed its mind. Said the Council: "the improvement in picture definition brought about by the introduction of 625-line standards would be more than offset by the disadvantages."

What are these disadvantages? According to the Committee, if the 625-line system is adopted, a period of between 15 to 20 years will be required to give national coverage to more than three programmes. During the transition, the public will suffer confusion and have to bear the additional cost incurred by the changeover.

Thus, the television industry which a few months ago was openly divided as to its future has now come out in favour of retaining the present 405-line system.

A statement from Independent Television Authority confirms this policy switch.

Like the corporation, ITA favours the existing 405-line standards and thinks that the question of a changeover to 625, which was in fact recommended by the Television Advisory Committee, should be put back 10 years.

The ITA, in its statement which, presumably, will be discussed by the Pilkington Committee, declares that the immediate priorities in tv expansion should be (1) the introduction of a third service (2) the completion of national coverage for three services, and (3) the extension of all services into all-day services.

ITA also points out the expense—both to broadcasters and viewers—involved in a changeover to 625 lines.

Numerous independent television stations and a new lines network would need to be built and staffed at a capital cost of at least £50 million, and a revenue cost of £4 million a year for stations alone.

The industry has never shown any conviction that exports would be materially helped by the change in our domestic line system, and line translation equipment can perfectly well cope with the problems both of recording on 525 lines for the United States and of transmitting European 625-line programmes on 405 lines in this country.

The statement goes on: "The hazards of ultra-high-frequency transmission would also be delayed, and during this period technical progress in receiver sensitivity, transmitter powers, and aerial design may well have reduced them below their present very real level.

"There is the further important possibility that, within the next 10 years or so, there may be discovered and prepared for application, improved or new modes of transmission or reception in the context of which the change to 625 lines might appear very different.

"Since we have now been continuously missing the boat since 1946 and there is now no urgency to make the change it seems the merest prudence to wait and see.

"At some time in the later sixties, the question could be approached again. We should by then have brought to completion an adequate national television system consisting of three services and so laid out as to provide the entire accessible population (say 99.8 or 99.9 per cent of the total population) with one television service, and perhaps 99 per cent. with the choice of two, and 95-96 per cent. with a choice of three, all within Bands I and III.

"At that stage, equilibrium would have been reached; expansion would halt; coverage would be complete; there would be no more stations to build, the number of television sets would have stopped rising at all significantly, and sales would be at replacement levels. Everything would be running smoothly and easily.

"This, in the Authority's opinion, is clearly the moment (unless technical developments as yet unforeseen radically change the position earlier) at which we should be best fitted to embark on the large-scale operation of changing the line system.

The Pilkington Committee will almost certainly fall in line with the wishes of the industry.

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REVIEWS

—continued from page 9

as radio contact with HQ is lost, tension mounts and the men's temperaments even more sharply clash. They capture Tojo, a Japanese scout, and Mitchem, realising that Tojo can be useful, determines to bring the prisoner back alive. Most of the men have other ideas, but Bamforth concurs and makes himself responsible for Tojo. Later, Mitchem decides there is no point keeping Tojo, but none volunteers to kill Tojo in cold blood. Subsequently, Tojo innocently pulls out a Birmingham-made cigarette case containing English cigarettes and the evidence of looting results in the men changing their minds about eliminating Tojo, but again Bamforth saves him. Suddenly, Jap voices are heard on the radio, Tojo moves towards the set and Whitaker, panicking, shoots him. The unit's position is disclosed and the Japs promptly dispatch the British, except Whitaker. He carries Tojo's water bottle, the enemy puts two and two together and the Tojo situation is dramatically reversed.

Production.—The picture emphasises the brutalising effect of war, yet has a strong sense of humour. This, inherent in Laurence Harvey's marvellous portrayal as Bamforth, gets its message graphically across. Richard Todd contributes a sound performance as Mitchem; David McCallum scores as the weak, trigger-happy Whitaker; and Richard Harris, John Meillon, Ronald Fraser, and John Rees, register as Johnstone, Smith, Macleish and Evans. Kenji Takaki, too, thoroughly convinces as the bewildered and frightened Tojo, but, no matter, it's Laurence Harvey's film. He adopts an effective Cockney-cum-Australian accent, and the character's breezy contempt for King's Regulations, which he knows by heart, and compassion for Tojo lift the play clear of the hackneyed "lost patrol" rut. Moreover, the backgrounds are vividly realistic and heighten tension as the devastating twist climax approaches. In a word, "The Long and the Short and the Tall" is a cast-iron box-office ration.

Points of Appeal.—Taut, cleverly constructed story, magnificent acting by Laurence Harvey, able support, shrewd direction, apt light relief, seat-edge suspense, showmanlike "curtain," title, pungent dialogue, well-known signature tune, and faultless presentation.

The Mark

Twentieth Century-Fox. British (X). CinemaScope. Featuring Maria Schell, Stuart Whitman and Rod Steiger. Produced by Raymond Stross. Directed by Guy Green. Screenplay by Sidney Buchman and Stanley Mann. Director of Photography, Douglas Slocombe. Musical Director, John Hollingsworth. 127 minutes. Release not fixed.

CLINICAL melodrama, unfolded against English provincial town backgrounds. Photographed in CinemaScope, it closely examines the case history of a sex psychopath, whose penchant is little girls, and shows how a doctor's understanding and a young woman's love enable the patient to conquer his mental sickness, survive crucifixion by the yellow press, and confidently face the future. The ticklish theme, handled with intelligence and showmanship by cast and director, gets to the root of the "hero's" disease via flashbacks and the therapy applied covers a wide dramatic field. Its settings are suitably varied, and the dialogue is fluent, though non-technical. The opus should make a particularly strong appeal to women. Excellent British adult booking.

Story.—Jim Fuller, a young Canadian residing in England, serves a three-year sentence for kidnapping a young girl with the intention of rape. Doctor McNally, a celebrated psychiatrist, "fathers" Jim and persuades Mr. Clive, a big businessman and well-known welfare worker, to employ him. Clive and his secretary, Ruth, a widow, are aware of Jim's record, but Ruth doesn't know why he was sent to jail. Romance develops between Ruth and Jim and they decide to marry, but prematurely consummate their love during a holiday in the Lake District. Later, a sex crime bearing Jim's trade mark is committed in the locality and the police question Jim, but

he has a complete alibi. Subsequently, Jim takes Janie, Ruth's young daughter, to a carnival and Austin, a slick reporter, recognises Jim. Austin turns in a sensational front-page story, Jim's past is disclosed, Mr. and Mrs. Cartwright, his landlords, order him out, and Clive, taking no chances, hands him a two months cheque. At first, Ruth doubts Jim, but finally she follows him to another town, where he, encouraged by McNally, starts afresh.

Production.—The picture suggests that Jim voluntarily went to prison for his own protection and his consciousness of his frailty gives a compelling human slant to the likely story. Stuart Whitman skilfully walks the psychopathic tight-rope as Jim, Maria Schell is a delightful Ruth, and Rod Steiger scores freely as down-to-earth "head-shrinker" McNally. Donald Wolfitt impresses as tycoon Clive, Donald Houston is every inch the merciless newshound as Austin, Brenda De Banzie has her moments as Mrs. Cartwright, whose interest in Jim is obviously more than motherly, and Amanda Black acts naturally as Janie. There are many moving incidents, but the most soul-searing is the one in which Ruth tells Jim that she trusts him, despite what the newspapers say, but contradicts herself immediately afterwards by halting Janie when the child innocently rushes into Jim's arms. The film will, of course, need some selling, but, provided it is tactfully exploited, it should bound from the psychiatrist's couch to the box-office.

Points of Appeal.—Thoughtful and provocative tale, sharp and sensitive characterisation, clever direction, firm human and feminine angles, title and realistic presentation.

Doctor Blood's Coffin

United Artists. British (X). Photographed in Eastman Color. Featuring Kieron Moore, Hazel Court and Ian Hunter. Produced by George Fowler. Directed by Sidney J. Furie. Screenplay by Jerry Juran. Director of Photography, Steven Dade. Musical Director, Philip Martel. 92 minutes. Release February 20, 1961.

HORRIFIC, "inspired" by "Frankenstein." Photographed in Eastman Color, it's about a frustrated bio-chemist, son of a Cornish village doctor, who ruthlessly sacrifices the living to further his experiments on the dead, but ultimately meets a fitting end. The players take the grisly hokum seriously, but the director artfully insulates shocks with popular sentiment, expressed against delightful and authentic backgrounds. Aptly titled, it'll throw a scare into the "ninepennies." Good British spine-chiller.

Story.—Cornish villagers are alarmed by the disappearance of two men, and Beale, a husky fellow, helps Sergeant Cook, a police officer, investigate. Later, Beale is drugged by an unseen assailant and taken to a tin mine. Meanwhile, Peter, son of Doctor Blood, the local medico, returns from research work in Vienna and falls for Linda, his father's widowed receptionist. Beale recovers, but, following an injection by Peter, is pronounced dead and dispatched to a mortuary. An intruder starts dissecting Beale, although Beale is still alive, but Morton, an undertaker, disturbs him. Peter, who has a chip on his shoulder because he has been denied the opportunity to create life from the dead, is responsible for the unseemly shenanigans. He discovers that Linda still grieves for her husband, Steve, exhumes Steve's body and, using another victim's entrails, resuscitates Steve. Peter forces Linda to watch the horrible experiment, but suddenly the partly decayed Steve kills Peter and then crumbles.

Production.—The picture eases its way into the macabre, but after conditioning its audience for the gory things to come seldom lets up. Kieron Moore disarms long enough to give the tale an essential "who-dunnit" quality as the maniacal Peter; Hazel Court looks a treat as Linda; Ian Hunter makes a dignified Doctor Blood; Kenneth J. Warren impresses as Sergeant Cook; and Paul Stockman frightens as the resurrected Steve. The hypodermic needle is not spared, but the slight love angle, amplified by the enchanting Cornish exteriors, sustains feminine interest. As for the climax, it's serial at its "best."

Points of Appeal.—Meaty tale, sound characterisation, full-blooded direction, realistic thrills,

arresting title, good dialogue, choice backgrounds and Eastman Color.

Take a Giant Step

United Artists. American (X). Featuring Johnny Nash, Estelle Hemsley and Ruby Dee. Produced by Julius J. Epstein. Directed by Phillip Leacock. Screenplay by Louis S. Peterson and Julius J. Epstein. Director of Photography, Arthur Arling. Music, Jack Marshall. 98 minutes. Release February 20, 1961.

"COLOUR BAR" melodrama, unfolded in a typical American suburb. It concerns a teenage Negro, living with his middle-class parents, who is sexually emancipated while combating racial prejudice. The story covers little new ground, but a natural and compelling performance by popular singer Johnny Nash, shrewdly cast as the hero, revitalises the old. Its supporting players, too, meet all demands, and true atmosphere is cleverly created. The film's definitely adult, but wisely eschews the sensational. Good "double bill."

Story.—Spencer Scott, teenage son of middle-class Negro parents, is shaken when his white friends' parents refuse to accept him. His very old Grandma tries to console him, but Spencer gets belligerent, visits the town's Negro quarter and nearly becomes involved with a tough prostitute. Later, Spencer returns, but he and his not too understanding father and mother quarrel. Grandma reproves Spencer's parents, but suddenly dies and Spencer turns to Christine, the family's daily maid, who gives him more than friendship. Spencer's mother belatedly attempts to help Spencer by inviting his white friends home, but Spencer cannot face them and rushes out. He contacts Christine, who, meanwhile, had been sacked, and she enables him to stand on his own feet.

Production.—The picture, a frank dissertation on the Negro problem, has, needless to say, been criticised across the Big Pond, but should, despite its emphasis on sex and the employment of candid dialogue, hold those who can view its ticklish subject dispassionately. Johnny Nash wins a lot of sympathy and skilfully handles the purple passages as Spencer; Estelle Hemsley deeply impresses as the old, withered, yet very wise Grandma; Ruby Dee is an alluring and understanding Christine; and Beah Richards and Frederick O'Neal have their moments as Spencer's somewhat tactless parents. The picture earns its X certificate, but makes its point without causing blushes, and ends on a dignified note.

Points of Appeal.—Provocative story, sensitive acting by Johnny Nash, fluent direction, woman's angle, realistic atmosphere and intriguing title.

Offbeat

British Lion. British (A). Featuring William Sylvester, Mai Zetterling and Anthony Dawson. Produced by M. Smedley Aston. Directed by Cliff Owen. Screenplay by Peter Barnes. Director of Photography, Geoffrey Faithfull. Musical Director Ken Jones. 72 minutes. Release February 13, 1961.

SUSPENSE melodrama, set in the heart of London. It's about an MI5 man who poses as a crook and busts a crime syndicate, but not before he learns that honour does exist among thieves. The plot is cast in the "League of Gentlemen" mould, but skilful characterisation and direction, to say nothing of realistic presentation, gives it a fresh and exciting slant. The film carries the kick of one twice its size. Very good British "second."

Story.—Steve Layton, an MI5 man seconded to Scotland Yard, assumes the identity of a Tangier bank raider and gains the confidence of a London underworld gang, led by James Dawson, an "exporter." Steve develops a firm friendship with Dawson and his aide, John Remick, and falls for Ruth Lombard, an attractive blonde. A big jewel robbery is planned, but meanwhile Ruth sees Inspector Adams, Steve's intermediary, leave Steve's room. Steve convinces Ruth of his loyalty to the gang and the raid succeeds, but immediately afterwards a fence unmasks Steve. Steve talks himself out of trouble, but just as he is about to take his cut, Adams arrives and rounds

up the mob. The police congratulate Steve and an insurance company rewards him, but Steve's conscience is anything but clear.

Production.—The picture expresses sentiments that may raise some eyebrows, but though it subscribes to the proposition that there is some good in the blackest hat it hastily adds that crime doesn't pay. William Sylvester impresses as Steve, the copper who nearly turns robber; Mai Zetterling is truly feminine as the trustful Ruth; Victor Brooks scores as the vigilant Adams; and Anthony Dawson and John Meillon register as Dawson and Remick. There are a couple of torrid love scenes, while the burrowing into the jewellery store creates terrific tension.

Points of Appeal.—Holding tale, competent team, resourceful direction, sly feminine angle, thrills and British label.

Massacre

Anglo Amalgamated. American (U). Featuring Dane Clark, James Craig and Marta Roth. Produced by Robert L. Lippert, Jr., and Olallo Rubio, Jr. Directed by Louis King. Screenplay by D. D. Beauchamp. Director of Photography, Gilbert Warrenton. Music, Ginzalo Curiel. 75 minutes. Release not fixed

ALFRESCO "blood and thunder." It concerns an unscrupulous gun-runner and his amorous wife who cause trouble between marauding Indians and Mexican mounted police, but finally pay a heavy price for their treachery. The tale doesn't amount to much and the acting is uneven, but there are fights galore and bullets and arrows freely fly. Meaty, though artless, it may satisfy the uncritical. So-so secondary hall "support."

Story.—White renegades, led by Chavez, a villain, sell firearms to hostile Yaqui Indians, who raid defenceless villages. Ramon Velez, captain of the Rurales (Mexican mounted police), and his men shadow the Indians and eventually trace the gun-runners to a trading post. Later, Angelica, Chavez's beautiful wife, turns her charms on Velez and his susceptible aide, Ezparza, with the result that the pair scrap over her. Subsequently, the Rurales, tipped off by Macario, a young Yaqui chief, attack, but soon discover that they have fallen into a trap. There is wholesale slaughter at the fade-out.

Production.—The picture makes the most of the sexy, two-faced Angelica's wiles, but, even so, it's little more than a prolonged shooting match between Indians and Rurales. Marta Roth does her stuff as siren Angelica, but Dane Clark, James Craig and Miguel Torruco have unrewarding roles as Velez, Ezparza and Chavez. Its photography is pretty dark, but prevents too close a scrutiny of the play's heavy mortality rate.

Points of Appeal.—Title, cast and U certificate.

No Greater Love (Ningen No Joker)

Gala. Japanese. No Certificate. Wide Screen. Featuring Tatsuya Nakadai, Michiyo Aratama and Keiji Sada. Directed by Masaki Kobayashi. Director of Photography, Yoshio Mivajima. Music, Chuji Kinoshita. 202 minutes. Release not fixed

MARATHON, wide-screen, World War II melodrama, a Japanese production with English sub-titles. It centres on a sensitive young Japanese who avoids military service by becoming a civilian officer at a bleak Manchurian labour camp, but fails to save his conscience and alle-

viate the almost indescribable hardships inflicted on coolies and prisoners-of-war. The picture, although sponsored by the Nipponese, gives a full and unvarnished account of the atrocities perpetrated by them during hostilities, but sympathy for the leading character makes the unprecedented catalogue of war crimes tolerable. The Censor has rightly denied it a certificate, but it is obviously a "must" for those who seriously study the cinema. Outstanding booking for very specialised audiences.

Story.—During 1943, Japanese forces occupy Manchuria, and Kaji, a young pacifist, evades military service by becoming labour supervisor at a remote ore mine, operated by slave-labour and prisoners-of-war. He marries Michiko, a fellow student, and tries to improve conditions for the intimidated workers. He receives a little support from Okishima, the foreman, but cannot curb overseer Okazaki's brutality. A number of men attempt to escape, but are captured and receive the death sentence. Kaji intervenes after two are decapitated by Okazaki, but is arrested, charged with conspiracy and tortured. On his release, the ungrateful prisoners jeer at him and when he reaches home he gets his call-up papers.

Production.—The picture indicts warmongers, but its hub is the dilemma of the person who is forced to play a part in war, yet is a loser whichever side he takes. Tatsuya Nakadai runs the full gamut as the physically-bruised and mentally-jarred Kaji. Michiyo Aratama is an appealing Michiko; So Yamamura scores as the humane Okishima; and Eitaro Ozawa is the devil incarnate as the sadistic Okazaki. There are a few sexy moments and the English sub-titles call a spade a spade, but it's the Belsen-like conditions in the labour camp that rivet the attention and provide the film with its talking point. The director has done his job only too well, and so for that matter has the cameraman. The semi-documentary should get at least four stars, if not serialisation in *Sight and Sound*.

Points of Appeal.—Powerful story, vivid characterisation, uninhibited direction, soul-searing highlights, and masterly photography.

The Hole (Le Trou)

Gala. Franco-Italian (A). Featuring Philippe Bancel, Jean Keraudy and Marc Michel. Directed by Jacques Becker. Screenplay by Jose Giovanni and Jean Aurel. Director of Photography, Gilbert Chain. 120 minutes. Release not fixed

"BIG HOUSE" melodrama, a Franco-Italian production with English sub-titles. It tells a true story of five cell-mates in a Paris jail who stealthily and methodically tunnel their way towards freedom, using improvised tools, only to be betrayed at the last moment by the youngest of the quintet. The main action is inevitably restricted to the cell and the slowly lengthening tunnel, but crisp characterisation and brilliant treatment sustain interest and build up suspense. The film is not only a cleverly carpentered thriller, but also a revealing cross-section of prison life. Very good art house and commercial booking.

Story.—Gaspard, a handsome youth, is held in custody for trying to shoot his wife. His cell-mates are Roland, an incorrigible rogue; Geo, a deserter from the Free French; Vosselin, an old lag; and Manu, convicted of killing three men in a brawl. The "veterans" decide to escape and Gaspard co-operates. They burrow deep down to a sewer, but just as their plans are completed for the getaway Gaspard is called before the Governor. He is told that his wife has dropped charges against him and, returning to his cell, he informs the others that he has not split on them.

They are not so sure and later their doubts are spectacularly confirmed.

Production.—The picture concentrates more on the men than the construction of the tunnel, but its human interest, interspersed by apt comedy, increases rather than lessens penultimate tension. Marc Michel convinces and earns a little sympathy as the two-timing Gaspard; and Philippe Bancel, Michel Constantin, Raymond Meunier and Jean Keraudy, who actually took part in the original prison break, contrast effectively as Manu, Geo, Vosselin and Roland. Escape melodramas are, admittedly, two a penny, but the "March of Time" approach gives this example pristine edge. In fact, it's so real that the audiences are compelled to share the prisoners' bread and water, and suspense.

Points of Appeal.—Authentic and holding plot, skilful characterisation, knowledgeable direction, growing tension, intriguing title, realistic atmosphere and lucid English sub-titles.

Caged (Nella Citta L'Inferno)

Cross-Channel. Italian (A). Featuring Anna Magnani, Giulietta Masina and Cristina Gajoni. Produced by Giuseppe Amato. Directed by Renato Castellani. Screenplay by Suso Cecchi D'Amico. Director of Photography, Leonida Barboni. Music, Roman Vlad. 105 minutes. Release not fixed

STARK, women's prison melodrama, made in Italy, but given English sub-titles. Its story, which centres on a cynical and arrogant, though not entirely unsympathetic, old lag, provides Anna Magnani with a fat part and she, skilfully directed by Renato Castellani, enables the leading character vigorously to rub the sharply contrasted inmates the wrong way in circumstances that prove that prison can breed, as well as reform, delinquents. The findings should intrigue, fascinate and hold both the masses and the highbrows. Good art house and commercial Continental.

Story.—Arriving at a big prison, Vittorina, a child murderer, and Lina, a pretty girl, more sinned against than sinning, receive a warm reception from the other "girls," led by Egle, a hardened offender. Lina, hysterical at first, calms down and tells Egle that she was framed on a robbery charge by a smooth customer and an elderly man. Egle advises her to keep quiet, rather than be labelled a stool-pigeon, and demand her share of the spoils on her release. Following Lina's departure, Egle saves Vittorina when she attempts suicide in the prison laundry. Egle also furthers romance between Marietta, a girl thief, and a mechanic, but is still reluctant to display her real feelings. Later, Lina, defiant and flashily dressed, returns and Egle cannot conceal her shock at the change in Lina. Subsequently freed, Egle vows to give the "den of despair" a wide berth.

Production.—The picture clearly indicates the squalor of Italian state prisons, run, oddly enough, by nuns, and their unhealthy influence on first-offenders. Anna Magnani contributes a powerful performance as Egle, the cynic who is not so tough as she first appears; Giulietta Masina runs the full gamut as Lina; Cristina Gajoni is an appealing Marietta; and Miriam Bru strikes a deeply tragic note as Vittorina. The prisoners, needless to say, include the pregnant, but for the most part sex is subservient to frankly documented and illuminated detail. True, the film is on the long side, but the majority should not find it claustrophobic.

Points of Appeal.—Factual tale, outstanding portrayal by Anna Magnani, fluent direction, obvious feminine angle, realistic staging and crisp English sub-titles.



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Showmanship

by FRANK HAZELL

NOW THAT the industry accepts television, some way must be found to integrate it with the cinema. Both mediums have their advantages and disadvantages.

Television has the attraction of presenting events as they happen and also has an intimacy that the cinema can never hope to equal. On the other hand, the scope of the cinema is far greater than that of television as many recent films have demonstrated.

Of course, television has also introduced another factor into the field of entertainment—the quiz show. These shows consistently appear in the lists of top programmes and, in many ways, are greater opposition to the cinema than the programmes which try to meet films on their own level.

It is surprising, particularly in view of the fact that both cinema and television companies have interests involved, that such shows have not been used as the first step towards integration of the mediums.

One of the ways in which this could be done would be to take a top quiz show on a national tour, staging the programmes in various cinemas.

The cinemagoers would pay to see the normal programme and get the tv show thrown in. I believe that such a plan would guarantee full houses.

This sort of co-operation between the cinema and tv could be planned to include any programme that has a live audience—the panel game, the jury game, etc.

Instead of talking about fighting television, we should use it to bring a new audience to the cinema—an audience that has hitherto been built up in the home.

The cinema should also give the fullest co-operation to tv in the mounting of any programmes dealing with films.

There is room for both of us. Television has nothing to lose, neither has the cinema—we both have much to gain.

THE COMPANY OF SHOWMEN

Fine coverage from a good idea

F. W. NEWTON, Gaumont, Cardiff, estimated he received over £390 of free press coverage in his campaign for "Piccadilly Third Stop." This was mainly gained through a newspaper contest in which readers were asked to list eight places they would visit in London from a given list of tourist attractions surrounding Piccadilly Circus. The first prize was a tape recorder, presented by a local dealer. Over 1,000 entries were received by the newspaper. Further press resulted from a visit from Norman Williams, the producer, who presented the winner with his prize.

This campaign demonstrates how one idea, followed through and fully exploited, can produce top sales.

Anniversary

Another fine press total—over 227 inches—was marked up by Don Dean at the Gaumont, Smethwick. The first was in conjunction with the theatre's 30th anniversary and, linked to a picture of the cinema as it was in 1920, was an offer of a free pass to anyone producing a birth certificate showing they were born on the same day as the theatre opened.

Further press covered installation of a two-way radio system in the theatre foyer, which was part of an exhibition the T.A. had mounted, in support of a local recruiting campaign.

For "The Savage Innocents," Dean had another press contest and this time prizes were offered to anyone who could watch the film sitting on a block of ice. Pictures and details

of the volunteers appeared—described as "real cool cats!"

G. J. V. Crane, Odeon, Norwich, had wide press coverage on the part his theatre played in the "Lady Fayre" beauty competition. This competition is part of the annual Norwich Trades Fair and has the fullest support of all the town traders.

A. E. Williams, Odeon, Ealing, used one of the real "oldies" for a street stunt in connection with "There Was a Crooked Man." Using one of his local newspapers, special headlines were overprinted on the front page and one of the theatre staff made a tour of the district, going on buses, in main shops and places where crowds gather.

There was also a wide selection of shop displays using the standees available from the renter.

Another street stunt which proved effective was arranged by B. Beetles, Odeon, Cheetham Hill, for "The Savage Innocents." An attractive young girl used the fur costume available and toured around town distributing leaflets on the film.

The many national tie-ups were also exploited and some of the displays made from the many and varied news cuttings made interesting and eye-catching additions.

It must be one of the hardest jobs for a showman to turn out campaigns when he knows his theatre is scheduled for closure in the near future. It is all the more surprising that A. E. Hallam of the former New Empress, Nottingham, was able, during the last months of the theatre, to arrange such consistent showmanship.

Orphans from homes as guests at the last

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

G. F. Bigwood, Odeon, Weston-super-Mare.
M. Doherty, A/M, ABC, Glasgow, C.3.
C. A. Hodgson, Royalty, Hull.
D. S. Mawditt, ABC, North Shore, Blackpool.
R. H. Potts, Odeon, Exeter.

SEALS OF MERIT

C. E. Brown (second), Gaumont, Preston. (Life Member No. 319.)
R. M. Moss (second), Coliseum, Newport, Mon. (Life Member No. 323.)
J. Dunachie (fourth), ABC (Regal), Glasgow, C.2. (Life Member No. 166.)
D. Lowe (fourth), Gaumont, Ipswich. (Life Member No. 168.)
W. Roberts (fifth), ABC, Wallasey. (Life Member No. 211.)
K. D. Edmondson (sixth), Odeon, Chester. (Life Member No. 122.)

children's matinee; a safety contest; a campaign for "Hercules Unchained" with plenty of press support; and a continual flow of contests and events for the youngsters with good selling campaigns for the normal shows.

They say that children and animals will always steal the show and A. Gray, Ritz, Chatham, has ample proof of this. The pet show organised in conjunction with the showing of "For the Love of Rusty" at the Saturday matinee must have gained press far above what his more elaborate ordinary campaigns would achieve; full pages of pictures and extensive editorial write-ups.

SELL!

The British Lion way . . .

SATURDAY NIGHT
AND SUNDAY
MORNING—the
picture with WOMAN
APPEAL. And here's
the reason why: ALBERT FINNEY.
"A new world star," says the
DAILY EXPRESS.



WOMAN'S OWN, EVERYWOMAN, DATE,
HONEY . . . they're telling their
millions of readers that "Finney
is the new screen heart-throb."
VIRILE, they call him.

As someone once said about John
Wayne: "When he walks across
the screen you can hear his
muscles clank. . . ." So in all your
promotion, put FINNEY across BIG.

The Showman also commends...

Figures in parentheses indicate number of credits

ADAMS, H. W., Odeon, Godalming: Sleeping Beauty. **Allen, A.**, Regal, Sidcup: The Apartment, Ocean's 11, A French Mistress, There Was a Crooked Man (4). **Alner, R. M.**, A/M., Whiteladies, Bristol: Never Take Sweets From a Stranger. **Aspden, W. W.**, Odeon, Blackburn: Psycho. **Amies, A. G.**, Broadway, Peterborough: All the Young Men, Elephant Walk (2). **Alexander, J.**, Gaumont, Wolverhampton: South Pacific.

BAILEY, J., T/M., Palace, Lancaster: Sergeant Rutledge, Let's Get Married (2). **Brandon, G. W.**, Picture House, Birmingham: Never Let Go. **Brown, L. J.**, Ritz, Felixstowe: Public relations, The Challenge, Hell Is a City, Your Money or Your Wife, The Rise and Fall of Legs Diamond, Li'l Abner, Bottoms Up (7). **Butler, T.**, Regent, Crosby: Sons and Lovers, Sands of the Desert, Light Up the Sky (3). **Bailey, E. F.**, Ritz, Stockport: Li'l Abner. **Bullock, A. D.**, Palace, Erdington: Public relations. **Blease, G. B.**, Odeon, Bolton: South Pacific. **Brissenden, F. E.**, Gaumont, Dover: It Started in Naples. **Bee, J.**, Odeon, Worcester: Piccadilly Third Stop, The Gallant Hours (2). **Bishop, Mrs. W.**, A/M., Odeon, Harlesden: The Millionaire. **Brader, P. J.**, Plaza, Dudley: Sands of the Desert. **Bigwood, G.**, Odeon, Weston-super-Mare: Sons and Lovers. **Briggs, N.**, Forum, Newbury: On the Beach. **Brookes, E. W.**, A/M., Odeon, Balham: The Fugitive Kind. **Barton, E. D.**, Odeon, Bath: There Was a Crooked Man. **Boot, A.**, Regal, Southport: Theatre publicity. **Barker, A. E.**, Ritz, Muswell Hill: Theatre publicity, Watch Your Stern, Never Take Sweets From a Stranger, A French Mistress, The Nun's Story, Light Up the Sky (6). **Bint, B.**, Odeon, Sale: Suddenly Last Summer. **Breakell, C.**, Odeon, Guide Bridge: Wild River. **Bentley, G. R.**, Odeon, Llandudno: Suddenly Last Summer, Brides of Dracula (2). **Brewis, T.**, Pavilion, Newcastle: Piccadilly Third Stop. **Beven, J.**, Odeon, Hackney Road: The Fugitive Kind. **Bishop, D. R.**, Playhouse, Guildford: The Entertainer. **Barton, E. D.**, Odeon, Bath: Psycho. **Browne, P. G.**, Odeon, Harlesden: Foxhole in Cairo, The Fugitive Kind, Solomon and Sheba (3). **Briggs, N.**, Forum, Newbury: Public relations. **Beacham, V.**, Odeon, Herne Bay: The Nun's Story, Kidnapped. **Booty, J.**, Odeon, Faversham: Elephant Walk.

CHURCHER, A. R., Pavilion, Hackney: Foxhole in Cairo. **Collings, B. E.**, Rialto, Liverpool: Psycho. **Clark, G.**, Majestic, Benwell: The Trials of Oscar Wilde. **Cordier, P. J.**, Rex, Norbury: Public relations. **Cattell, A. G.**, Regal, Torquay: Sergeant Rutledge. **Clark, G.**, Rex, Consett: Public relations. **Carter, W. S.**, A/M., Picture House, Doncaster: A French Mistress, Dentist in the Chair, Light Up the Sky (3). **Crawshaw, R.**, Odeon, Taunton: The Brides of Dracula. **Collings, B. E.**, Rialto, Liverpool: There Was a Crooked Man. **Cheepen, M.**, Astoria, Old Kent Road: Public relations. **Carter, E. C.**, Odeon, Ilford: Foxhole in Cairo. **Conway, C. D.**, Odeon, Hereford: Make Mine Mink. **Cox, G. A.**, Odeon, Chelmsford: The Apartment. **Cranfield, G. W.**, Odeon, Oldham: South Pacific. **Clarke, D.**, Odeon, Derby: The Brides of Dracula. **Craig, B. I.**, Odeon, Cardiff: 13 Steps to Death. **Cross, P. A.**, Odeon, Shirley: Suddenly Last Summer. **Collings, B. E.**, Rialto, Liverpool. **Coppock, B. L.**, Odeon, Rhyl: Inherit the Wind. **Clarke, L. R.**, Majestic, Staines: There Was a Crooked Man. **Connett, F. A.**, Gaumont, Weymouth: There Was a Crooked Man, Children's club (2). **Carpenter, A. M.**, Odeon, Sutton Coldfield: Inherit the Wind. **Caro, S. P.**, Odeon, Clacton: Five Branded Women. **Clark, J. D.**, Majestic, Leeds: The Chaplin Revue. **Cornell, W. A.**, A/M., Odeon, Barnet: The Millionaire. **Craig, B. I.**, Odeon, Cardiff: The Apartment. **Chambers, P. E. G.**, Odeon, Wimbledon: The Fugitive Kind. **Cross, P. A.**, Odeon, Shirley: Inherit the Wind. **Churcher, A. R.**, Pavilion, Hackney: Fugitive Kind. **Crawshaw, R.**, Odeon, Taunton: All the Young Men. **Clarke, D.**, Odeon, Derby: The Lost World, The Entertainer.

DILKS, G., A/M., Gaumont, Leicester: The Brides of Dracula. **Dixon, J. A.**, Regal, Chesterfield: Sands of the Desert, Dentist in the Chair, Light Up the Sky, Children's club, Hannibal, Public relations (6). **Dawson, G. V.**, Odeon, Worthing: The Royal Ballet. **Dean, D. F.**, Gaumont, Smethwick: The Story of Ruth. **Daviss, A. F.**, Ambassador, Hayes: Strangers When We Meet. **Davies, W.**, Empire, Glossop: Sleeping Beauty. **Davids, A.**, Gaumont, Worcester: Psycho, There Was a Crooked Man (2). **Dawson, G. V.**, Odeon, Worthing: Portrait in Black. **Douglas, W. A.**, Theatre Royal, Sunderland: The Savage Eye, Psycho (2). **Dickinson, J. F. C.**, Odeon, Rochdale: The Apartment. **Doveton, J. D. H.**, Gaumont, Swindon: The Apartment, Suddenly Last

Summer. **Dean, D. F.**, Gaumont, Smethwick: Suddenly Last Summer, Inherit the Wind (2). **Dixon, J. A.**, Regal, Chesterfield: Newsreel publicity. **Denning, B. F.**, R/M., Plaza, Plymouth: The Nudist Story.

ECCLESTON, N. L., Palace, Lancaster: Bluebeard's Ten Honeymoons, Public relations, Circus of Horrors, Watch Your Stern, Peeping Tom (5). **Evans, A.**, Savoy, South Shields: Sands of the Desert, The Rise and Fall of Legs Diamond (2). **Easter, B.**, Odeon, Corby: Doctor in Love.

FLAVELL, B., R/M., Majestic, Benwell: Children's club, Follow That Horse! Hercules Unchained (3). **Fairs, H. R.**, Empire, Aldershot: South Pacific. **Fray, R. W.**, Gaumont, Hackney: Inherit the Wind. **Farmer, R.**, Gaumont, St. Albans: The Siege of Sidney Street. **Firman, S. A.**, Odeon, Hatfield: Theatre publicity, Sleeping Beauty (2). **Frankland, D. G.**, Odeon, West Hartlepool: Children's club. **Fellman, F. J.**, A/M., Astoria, Streatham: Solomon and Sheba, Portrait in Black (2). **Fletcher, K. C.**, Odeon, Horsham: There Was a Crooked Man.

GREENHAM, J. T., A/M., Savoy, Stoke Newington: Never Take Sweets From a Stranger, Light Up the Sky, A French Mistress, The Nun's Story, Dentist in the Chair (5). **Gillan, A. A/M.**, Rex, Motherwell: In the Nick, Dentist in the Chair (2). **Groves, E. L.**, Odeon, Edgware Road: Foxhole in Cairo, Solomon and Sheba. **Gasper, K. J.**, Odeon, Hornchurch: Strangers When We Meet. **Gislingham, E. A.**, Gaumont, Cheltenham: The Apartment, There Was a Crooked Man (2). **Gent, H.**, Hippodrome, Liverpool: The Lost World. **Girdler, R. C.**, Odeon, Hemel Hempstead: Theatre publicity. **Green, G. J.**, Odeon, Chorley: There Was a Crooked Man. **Grou, L. T.**, Regal, Woolwich: Light Up the Sky. **Green, G. J.**, Odeon, Chorley: The Story of Ruth. **Graham, T. C.**, Odeon, Woolwich: The Millionaire. **Gordon, R. E.**, Odeon, Llanelli: The Story of Ruth. **Gray, K. J.**, Ritz, Aldershot: Public relations. **Gray, A.**, Ritz, Chatham: The Brides of Dracula. **Ghisletta, E.**, Odeon, Well Hall: Solomon and Sheba. **Graves, L. W.**, Odeon, Lowestoft: From the Terrace. **Gent, H.**, Royal Hippodrome, Liverpool: Psycho. **Gilchrist, B.**, Gaumont, Carlisle: Psycho. **Gresty, H.**, Gaumont, Kings Cross: Foxhole in Cairo, Solomon and Sheba (2). **Gorman, F. E.**, A/M., Odeon, Bolton: South Pacific.

HOLMAN, S. D., Plaza, Plymouth: The Quiet Man. **Holbrough, Miss E.**, A/M., Palace, Erdington: The Unforgiven, Public relations (2). **Heaslewood, R. H.**, Gaumont, Taunton: There Was a Crooked Man. **Harvey, J.**, Odeon, South Shields: There Was a Crooked Man. **Harman, L.**, Gaumont, Weston-super-Mare: Jazz on a Summer's Day. **Higgins, H. R.**, Gaumont, Burton-on-Trent: Light Up the Sky. **Hunter, C.**, Odeon, Warrington: There Was a Crooked Man. **Hobart, S. J.**, Odeon, East Dulwich: Strangers When We Meet. **Howes, G. A.**, Gaumont, Salisbury: There Was a Crooked Man. **Hardy, D.**, Odeon, Lincoln: South Pacific. **Harris-Quech, A.**, Gaumont, Dagenham: The Fugitive Kind. **Herbert, E.**, Gaumont, Chadwell Heath: The Fugitive Kind.

JENKINS, J., Picture House, Leicester: The Bellboy, The Last Days of Pompeii. **Jackson, F. E.**, Gaumont, Princes Park: Toby Tyler. **Jones, D. E.**, Odeon, Port Talbot: The Apartment.

KEY, W. J., Olympia, Cardiff: A French Mistress, The Flesh and the Fiends (2). **Kendall, B.**, Odeon, South Harrow: The Fugitive Kind. **Kennewell, F. C.**, Dominion, Southall: Never Take Sweets From a Stranger, Dentist in the Chair, Light Up the Sky, The Nun's Story, A French Mistress (5).

LAING, P. M., Rex, Motherwell: Public relations. **Lane, R. W.**, Odeon, Folkestone: The Millionaire. **Lucas, H. A.**, Odeon, Surbiton: Strangers When We Meet. **Lendrum, E. P. M.**, Odeon, Sittingbourne: The Brides of Dracula. **Lockyer, G.**, Odeon, Stafford: Never Let Go. **Laing, W. D.**, Odeon, Aylesbury: Let's Make Love. **Lester, R.**, Odeon, Leigh: The Story of Ruth. **Lockyer, G.**, Odeon, Stafford: Toby Tyler, The Unforgiven (2).

MCCARTHY, A., Ritz, Harringay: Public relations, Hannibal, A French Mistress, The Nun's Story, Light Up the Sky, Dentist in the Chair (6). **Morgan, J. J.**, Forum, Kentish Town: The Dark at the Top of the Stairs, Watch Your Stern, Ocean's 11, The Nun's Story, Light Up the Sky (5). **Mason, J. A.**, Rembrandt, Ewell: Hannibal, Sands of the Desert, Follow That Horse! (3). **Mapes, G. R.**, Savoy, Stourbridge: Newsreel publicity. **Money-penny, L. A. L.**, Odeon, Jersey: The Millionaire. **Merrill, J. A.**, M/M., Hippodrome, Liverpool:

There Was a Crooked Man. **Mann, D. E.**, Gaumont, Grimsby: Psycho. **Malyn, K.**, Casino, Liverpool: Toby Tyler. **Mole, F. B. W.**, Odeon, Warley: The Story of Ruth. **Martin, G. B.**, Odeon, Gillingham: Sleeping Beauty. **Munro, J. R/M.**, Odeon, Jersey: The Apartment. **Moorse, M. S.**, Gaumont, Doncaster: Stage show. **Matthews, H. O. P.**, Odeon, Falmouth: The Chaplin Revue, Wild River (2). **Murphy, J. L.**, Odeon, Woking: Press publicity. **Marshall, P. T.**, Gaumont, Burnt Oak: Foxhole in Cairo, Solomon and Sheba (2). **Miller, R. A.**, Gaumont, Edgware Road: The Siege of Sidney Street. **Moss, R. M.**, Coliseum, Newport: The Chaplin Revue. **Moyes, J. I. B.**, Odeon, Swiss Cottage: The Fugitive Kind.

NEWMAN, G., Capitol, Leith: The Searchers, Psycho (2). **Nethercote, B. W. E.**, A/M., Olympia, Cardiff: Dentist in the Chair.

PARKER, R., Savoy, Exeter: The Nun's Story. **Paxton, A. C.**, Regal, Aberdeen: Hannibal, Ocean's 11, A French Mistress, Circus of Horrors, Peeping Tom, The Rise and Fall of Legs Diamond (6). **Phillips, J. C.**, A/M., Regal, York: Raymie. **Parker, R. W.**, Savoy, Exeter: Stage show. **Pass, D. H.**, Odeon, Dudley: There Was a Crooked Man, From the Terrace (2). **Parsons, M. J.**, Villa Cross, Handsworth: The Story of Ruth. **Pearce, H. W.**, Odeon, Boston: Strangers When We Meet. **Pinder, L. E.**, Odeon, Forest Gate: Foxhole in Cairo. **Poole, L.**, Odeon, Chingford: The Fugitive Kind. **Palmer, P.**, Odeon, Haverstock Hill: The Siege of Sidney Street. **Phillips, T.**, Odeon, Luton: The Millionaire. **Perry, C. E.**, R/M., Odeon, Skipton: The Savage Innocents.

REED, C. H., Odeon, Rutherglen: Children's club. **Reed, R. J.**, Forum, Ealing: Children's club, Ocean's 11, Watch Your Stern, Newsreel publicity, Public relations (5). **Ratcliffe, P.**, Regal, Wembley: Hannibal, Newsreel publicity, Ocean's 11 (3). **Russell, A. R.**, Astoria, Walton: Light Up the Sky, Goliath and the Barbarians, The Unforgiven (3). **Ralph, T. E.**, Gaumont, Richmond: The Entertainer. **Roche, R.**, Gaumont, Eltham Hill: Public relations. **Roberts, E. C.**, Odeon, Littlehampton: There Was a Crooked Man. **Russell, J. B.**, Odeon, Dundee: Wild River, The Brides of Dracula (2). **Rogers, H. O.**, Odeon, Bishop Auckland: Public relations. **Randell, H.**, Odeon, Littlehampton: Hercules Unchained.

SHERWOOD, W., Hippodrome, Colchester: The Entertainer. **Scott-Buccleuch, N.**, Lonsdale, Carlisle: Ocean's 11, Public relations, Theatre publicity (3). **Savage, R. M.**, Odeon, Bognor Regis: Let's Make Love. **Seaton, E. C.**, Gaumont, Dalston: The Giant of Marathon. **Sand, H.**, Odeon, Hendon: The Fugitive Kind. **Stokes, A. F.**, Gaumont, Leyton: Foxhole in Cairo. **Smith, K.**, New Cinemas, Glasgow: Theatre publicity. **Serrell, R.**, Gaumont, Chesterfield: It Started in Naples, Crack in the Mirror (2). **Sewell, G. E.**, Odeon, Romford: Around the World in Eighty Days. **Sand, H.**, Odeon, Hendon: Solomon and Sheba, Foxhole in Cairo (2). **Silander, H.**, Gaumont, Reading: Psycho. **Scott, J. H.**, Wapole, Ealing: The Siege of Sidney Street. **Smith, K.**, New Cinemas, Glasgow: Solomon and Sheba. **Savace, R. M.**, Odeon, Bognor Regis: Toby Tyler, The Glenn Miller Story (2). **Symons, B. E.**, Odeon, Harrogate: South Pacific. **Shelton, D. C.**, Odeon, Camberley: Sleeping Beauty. **Sobey, L.**, Regal, Rochdale: Dentist in the Chair, Hercules Unchained, Goliath, School for Scoundrels, Bottoms Up, Cash McCall (6). **Simpson, D. A/M.**, Savoy, South Shields: Circus of Horrors, Peeping Tom, Dentist in the Chair (3). **Short, A.**, Mayfair, Tooting: Sands of the Desert, Follow That Horse, Dentist in the Chair, The Nun's Story (4). **Seddon, A. W.**, Ritz, Leeds: The Flesh and the Fiends, Riffi and the Women, Sands of the Desert, Public relations (4). **Storer, J. H.**, A/M., Super, Oxford: The Dam Busters, The Green Mare's Nest, The Last Days of Pompeii (2).

THORNTON, A. F., Odeon, Burton: Suddenly Last Summer, Sign of the Gladiator, Grip of the Strangler (3). **Taylor, E. M.**, Odeon, Hinckley: Kidnapped. **Thorne, J. H.**, Odeon, Southgate: Foxhole in Cairo. **Thomas, B. R.**, Odeon, Brentwood: Foxhole in Cairo, The Unforgiven, The Fugitive Kind (2). **Taylor, R. C.**, Regal, Leeds: Newsreel publicity, Hannibal, Riffi and the Women, The Flesh and the Fiends, A French Mistress, Circus of Horrors (6). **Thompson, B.**, A/M., Tower, West Bromwich: A French Mistress, The Nun's Story, Ice Palace, Light Up the Sky, Ocean's 11 (5). **Tyrer, E.**, Regent, Liverpool: Once More With Feeling, The Beatniks, The Dam Busters, Cone of Silence, Travelling Light (5). **Tasker, R.**, R/M., Globe, Stockton: Dentist in the Chair, Light Up the Sky, The Nun's Story, Sergeant Rutledge, Circus of Horrors, Sands of the Desert (6). **Trumper, E. G.**, ABC, Maidenhead: Children's club. **Thurman, F. O.**, Mechanics, Nottingham: Let No Man Write My Epitaph, The Bellboy (2). **Tucker, J. R.**, Odeon, Weymouth: Sons and Lovers, The Last Days of Pompeii (2). **Thomas, B. R.**, Odeon, Brentwood: Strangers When We

continued on next page

'Kine.'—MGM £600 Contest

Belles of the local telephone exchange

"BELL'S BELLES" was the heading given to the photograph printed by the *Croydon Times* of telephonists attending the Odeon, South Norwood, at the request of K. Milborrow to see "Bells Are Ringing." This was part of a VIP occasion on the opening night.

Heralds were distributed by newsagents and a local laundry, and glossy postcards were sent to top business personalities.

Numerous shop window tie-ups were achieved by P. E. G. Chambers for "Bells Are Ringing," at the Odeon, Wimbledon.

A car, complete with credit banner, was used to publicise playdate throughout an extensive area.

A nice touch was a personal letter sent to citizens by newsagents' deliveries.

The *Wimbledon Borough News* co-operated with editorial coverage.

F. A. Connitt used street gimmicks to plug the screening of "The Day They Robbed the Bank of England," at the Gaumont, Weymouth.

One member of the staff walked around the town carrying step ladders along with a card worded, "I'm taking steps to see..."

Another, dressed in dark clothes and wearing a mask, carried a suitcase bearing complete credits.

Dramatic news content type bills were also used.

For "The Time Machine" at the Gaumont, Notting Hill Gate, S. C. Boan contacted "Timex" and with their aid arranged several good stockist displays which featured displays supplied by "Timex" together with theatre credit publicity.

An exhibition of timepieces was also used.

Another manager to show "The Time Machine" was F. H. Gompertz, of the Gaumont, Southsea. He arranged for envelopes to be over-printed with, "Would you like to see into the future?" Inside the envelope a small card bearing tie-in caption and credits was placed. Many firms co-operated with the distribution of this "gimmick" handout.

Several jewellers made use of credit arts in conjunction with watches and clocks.

RENTERS' NEWS

—continued from page 18

'South Pacific' enters third year in Sydney

HOYTS THEATRES has repainted the entire facade of the Mayfair, Sydney, Australia, to proclaim that "South Pacific" has entered its third year at the theatre.

By last November total attendances for "South Pacific" reached two millions throughout Australia. After two years in the Mayfair Theatre, Sydney, some 925,000 people, representing almost 50 per cent. of the total population of the metropolitan area, saw the picture in that theatre.

Admissions for "South Pacific" in Australia are far ahead of its nearest competitor among the marathon record-holders. Ernest Turnbull, managing director of Hoyts Theatres, describes "South Pacific" as "a phenomenon in entertainment without parallel in the annals of cinema history."

Special screenings of 'Pollyanna'

SPECIAL screenings of Walt Disney's "Pollyanna" for CMA managers have been held in all the key territories throughout Britain.

Cyril Edgar, and Arthur Allighan, Disney's publicity director, have attended these screenings, which have been held to give all the managers on the Rank circuit, weeks ahead of play-date, first-hand knowledge of the potential of this picture.

The 26-point advertising accessory campaign, provided by the Walt Disney publicity department—its biggest promotion effort yet—was on display after each preview and enabled the managers to plan their own promotion campaigns well in advance.

The first provincial screening was held at the West End, Birmingham, where representatives from all over the Midlands attended. Next venue was the Capitol, Cardiff, and this week there will be special regional screenings at the Odeon, Leeds, the Odeon, Manchester, and the Odeon, Glasgow.

"Pollyanna," which has made an international

star of Hayley Mills, has a cast including Jane Wyman, Richard Egan, Nancy Olson, Karl Malden, Adolphe Menjou, Kevin Corcoran, Donald Crisp and Agnes Moorehead.

The picture broke records at Studio One, Oxford Street, and has got away to a flying start on general circuit release.

'Evidence in Concrete' begins ABC release

LATEST in the Anglo Amalgamated Scotland Yard action-thriller series "Evidence In Concrete" has been booked to the ABC circuit, beginning in N.W. London tomorrow (Friday).

"Evidence In Concrete," featuring Edgar Lustgarten, stars Russell Napier, Howard Pays, Jill Hyem and Derek Sydney. Produced by Jack Greenwood and directed by Gordon Hales.

Big business for 'The Miracle'

WARNER-PATHE's "The Miracle," which scored heavily in the West End, is chalking up fine business on release in the provinces. At the Forum, Birmingham, it was retained for an extra week and at the ABC Forum, Liverpool, is now playing its second week.

In Technicolor-Technirama with an international cast headed by Carroll Baker, Roger Moore, Katina Paxinou, Vittorio Gassman and Walter Slezak, "The Miracle" is directed by Irving Rapper and produced by Henry Blanke.

Trade show date set for 'The Rebel'

TONY HANCOCK'S film, "The Rebel," will be trade shown at Studio One on Tuesday at 10.30 a.m.

Made at Elstree Studios for Associated British, this is Hancock's first film under his long-term contract with them. In Eastman Color, "The Rebel" has a supporting cast headed by George Sanders, Paul Massie, Margit Saad, Dennis Price and Irene Handl.

Elvis Presley's new five-year contract

HAL WALLIS has signed Elvis Presley to a new five-year contract calling for one picture annually. The first picture under the new pact will be "Hawaii Beach Boy," a romantic comedy, due to start in March and to be filmed in Hawaii and Hollywood for Paramount release.

The new contract also secures a producer-star relationship between Wallis and Presley which has proved to be a huge success, with the box-office grosses established by their last picture, "GI Blues."

John Cassavetes has been signed by Paramount to produce and direct "Too Late Blues," an original screenplay by Richard Carr.

MGM will film 'The Third Reich'

MGM will film "The Rise and Fall of the Third Reich"—best-seller by foreign correspondent William L. Shirer.

Dramatisation of the history of Hitler's empire will be a major new venture in film making, claims MGM.

THE SHOWMAN ALSO COMMENDS—continued from page 40

Meet, The Chaplin Revue (2). Toole, T., Odeon, Blackheath: A Terrible Beauty. Tomokins, B., Odeon, Mile End Road: The Fugitive Kind, Foxhole In Cairo (2). Tighe, T., Odeon, Newton Abbot: Suddenly Last Summer. Trezise, M., Gaumont, Stroud: Suddenly Last Summer. Todd, R., Odeon, Blackpool: Public relations. Thompson, J. R., Odeon, Bromley: The Royal Ballet.

VERNALL, E. R., M.M., Grange, Dagenham: The Entertainer. Vicary, D. W., Odeon, Temple Fortune: Foxhole In Cairo. Verity, J. F., Regal, Halifax: Hell is a City.

WALL, M. H., Regal, Leeds: Follow That Horse! Wyatt, W. T., Ritzy, Edgware: The Two Faces of Dr. Jekyll. The Dark at the Top of the Stairs, Watch Your Stern (3). Wills, F., Odeon, Gloucester: The Apartment. There Was a Crooked Man (2). Williams, J., Odeon, Glasgow: The Pajama Game. Wyeth, E. P., Odeon, Reading: Suddenly Last Summer. There Was a Crooked Man (2). Wilkins, T. B., Odeon, Kensington: The Fugitive Kind. Watson, H. W., Odeon, Peterborough: Let's Make Love. Wilmot, G. A., Odeon, Southampton: There Was a Crooked Man. Walker, D. E., A.M., Gaumont, Camden Town: Around the World in Eighty Days. Wood, W. R., Gaumont, Wallasey: The Unforgiven. Williams, G., Regent, Chatham: Hannibal. Walker, H. L., Playhouse, Colchester: The Nun's Story. Wills, C. B., Odeon, Camberwell: Solomon and Sheba. Wright, T. A., Imperial, Walsall: The Kid From Brooklyn, Sergeant Rutledge, Up the Creek,

Lorna Doone (4). Wilbor, H., A.M., Gaumont, Bradford: The Entertainer. Watson, G. A., Gaumont, Guernsey: The Last Days of Pompeii. Watts, D. J., Odeon, Salisbury: The Apartment. Wilkins, L. A., Odeon, Torquay: Psycho. Whittaker, T., Savoy, Wolverhampton: Never Take Sweets From a Stranger. Come Dance With Me, Ice Palace, A French Mistress (5). White, D. C., A.M., Gaumont, Derby: Strangers When We Meet. Wood, W. R., Gaumont, Wallasey: Toby Tyler. Walker, J., Odeon, Hove: It Started In Naples. Webb, A. C., Odeon, Canterbury: Robbery Under Arms. Rogues of Sherwood Forest, The Last Days of Pompeii, There Was a Crooked Man, Shane, The Bellboy (6). Webb, N., Gaumont, Yeovil: The Gallant Hours. Williams, A. E., Odeon, Ealing: The Fugitive Kind, Children's club, Foxhole In Cairo. Woodman, C. F., Odeon, East Ham: The Millionairess, Solomon and Sheba (2). Wallace, G. S., Pavilion, Airdrie: The Unforgiven. Webb, N. G., Gaumont, Yeovil: One Foot in Hell, The Lost World (2). Watts, D. J., Odeon, Salisbury: Strangers When We Meet. Wells, A. A., Odeon, Peckham: Faces in the Dark.

YATES, R. E., Odeon, Kingstanding: The Girl Rose-marie, The Story of Ruth, Toby Tyler, Elephant Walk (4).

ZAIDNER, S., Odeon, Stepney: Demetrius and the Gladiator, Foxhole In Cairo, Solomon and Sheba (3). Zazury, M. J., Embassy, North Harrow: Watch Your Stern.

CEA BRANCH REPORTS

—continued from page 7

Constables of several North East towns, Mr. Hinge gave some home truths about the industry.

It was not dying; but was in process of rationalisation. It had been seriously affected by competition on three or four occasions; by radio, by greyhound racing, more recently by television and, notably in this area, by "housey-housey."

Each time it had fought back and it was fighting back today with films better than they had ever been and most of the best made in Britain.

"I believe that the rationalisation process is nearing completion," he said. "We still have 10,000,000 admissions a week and have no doubt that the trend of recent years will shortly be reversed to the benefit, not only of the industry, but also of the community."

Do renters deliberately delay bookings?

EDINBURGH.—Do certain renters "sit on" the confirmations of bookings to small exhibitors to hold a print open for a possible run at a more important cinema? Or is the hold-up caused by the shortage of office workers in London?

Whatever the reason, members felt that the matter would have to be looked into soon.

U.S. Product.—John H. McLaughlin reported that the CEA president considered that there would be at least as many films from American

sources as last year—though they might not be made in Hollywood. Foreign government subsidies, like our own production fund, and the added realism from shooting on actual locations, had tempted producers away from California.

Miss Di Rollo commented on the paradox that while attendances had fallen, good pictures took more money than ever before. The producers held the key.

Toll-tv.—George Gilchrist quoted a recent news report that television signals, at present very weak, could soon be made many times more powerful. This could mean the end of bad reception areas (and hence the need for tv relay systems) and it might even mean that tomorrow's tv sets could pick up scores of tv stations from near and far. How did this affect toll-tv prospects?

A. Shaw: "Where are they going to get all the wavebands? They're in short supply now. Local authority services are snapping them up. If we ever want a waveband for ourselves, it may be too late."

National Collections.—Dennis McGee said that the thrusting of collection tins under the noses of patrons, especially round the seats, involved an element of blackmail which he did not like. It was left to individual managements to decide if they would take part in the King George Jubilee Trust Fund campaign.

Luncheon.—Miss Salmon, assistant secretary, announced that Edinburgh's Lord Provost, John G. Dunbar, would be the principal guest at the annual luncheon at the Carlton Hotel on the 21st February.

Nominations.—Vice - Chairman, Scottish branch: J. P. Timmons, Lochgelly; general council delegates: John H. McLaughlin and J. K. S. Poole; Scottish executive committee: Ian D. MacAlister, Derek Cameron, George Gilchrist and Dennis McGee.

PRODUCTION—continued from page 22

MIKE FRANKOVICH, Columbia's head of foreign production, has signed a deal for the writer-producer team of John Kohn and Jud Kinberg to make three pictures in Britain during the next two years.

First on the floor: "The Custard Boys," based on the controversial first novel by John Rae which was published here last year.

Shooting is scheduled to start at Shepperton studios in May, with exteriors on location in Norfolk—the setting of the book.

The story theme is the effect of war on people too young to fight. Its subject—a group of tough, amoral evacuee schoolboys, who, bored by simple country life, try the dangerous game of simulating the excitement of combat in their day-to-day play.

Kinberg is known in Britain as the co-pro-

ducer of the television series, "The Four Just Men." Prior to this he was with CBS television.

Under contract to MGM for five years, he was associated with John Houseman.

Kohn, a successful comedy scriptwriter for American tv shows, has also written a number of film originals in Hollywood, and worked with Italian film-maker Dino de Laurentiis in Rome.

He came to Europe last year under contract to MGM, collaborating with Alan Jay Lerner on the development of a tv series to be shot in Paris.

BRIEFLY: Two hand-held 65 mm. Panaflex cameras are being specially built by Panavision, Inc., for covering "Lawrence of Arabia" desert battles and other panoramic action shots.

SHOOTING complete on "Mr. Topaze," which Peter Sellers has been directing, and in which he plays the title role.

SHOOTING NOW

ABPC ELSTREE.—"Lolita" (A.A.), producer James B. Harris, director Stanley Kubrick; "The Roman Spring of Mrs. Stone" (A.A. for Warner Bros.), producer Louis de Rochemont, director Jose Quintero; "The Pursuers" (tv series), produced by Ian Warren.

MERTON PARK.—Television commercials and documentaries.

MGM BOREHAM WOOD.—"A Matter of Who" (Foray production for MGM), producers Walton Shenson and Milton Holmes, director Don Chaffey.

PINEWOOD.—"Cleopatra" (20th Century-Fox), producer Walter Wanger.

SHEPPERTON.—"The Frightened City" (Zodiac for Anglo Amalgamated), producers John Lemont and Leigh Vance, director John Lemont; "The Kitchen" (ACT), producer Sidney Cole; "Over The Odds" (Jermyn Productions for Rank), producer Alec Snowden, director Michael Forlong.

TELEFILM.—Commercials.

TWICKENHAM.—Commercials.

YOUR FILMS

—continued from page 15

"NORTH TO ALASKA" (Twentieth Century-Fox—CinemaScope) was, despite its terrific cast, handicapped by its commonplace label. Word has got around that it is a rip-roaring outdoor comedy melodrama and subsequent run showmen will reap the benefit.

+ + +

TALKING of titles, "Pollyanna" (Disney), also suffered at the start because its label conveyed the impression that it was mainly juvenile in its appeal, but it soon lived it down. The delightful period comedy melodrama ended its London runs strongly.

+ + +

"UNDER TEN FLAGS" (Paramount), the World War II decoy ship melodrama, is scudding along on an even keel. It may not break records, but there'll be ample cash in its hold before it's through.

+ + +

BROUGHT BACK into circulation now that the kids have returned to school, "Too Hot To Handle" (Warner-Pathe—British), a sexy Soho crime melodrama starring well-upholstered Jayne Mansfield, is cutting no mean dash in industrial halls. Its "stills" are irresistible sucker bait.

+ + +

"THE CROWDED SKY" (Warner-Pathe), too, has been taken out of cold storage, but it didn't do much in South London. There is no evidence that the public appreciates aeronautical films, but producers will keep making 'em.

+ + +

HOW ABOUT "I Aim At The Stars" (Columbia)? I hoped you wouldn't ask. All I can say is that the V-2 epic isn't hitting London like a bomb.

+ + +

I'LL END on a happy note. "The Bulldog Breed" (Rank—British), Norman Wisdom's latest comedy, is scoring as fluently in the long grass as it did during its London runs.

TRADE SHOWS

LONDON

January 31:

The Rebel (U). Warner-Pathe. Tony Hancock. Studio One. 10.30 a.m.

February 1:

Blueprint for Robbery (A); Huey's Father's Day (short); Big "A" (short). Paramount. Own Theatre. 10.45 a.m. and 2.45 p.m.
The Breaking Point. Butcher's. Peter Reynolds. Celluloid. 10.45 a.m.

February 2:

The Silent Weapon (U); Melbourne Festival City (U); Power Under Capricorn (U); Northern Lights (U). Anglo Amalgamated. Hammer Theatre. 10.30 a.m.

I Passed for White. Warner-Pathe. Corner Cinema, Soho Square. 10.30 a.m.

February 3:

The Full Treatment (X). Columbia. Claude Dauphin. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

February 1:

Offbeat. British Lion. Regal Twins. 10.45 a.m.

LATE EXTRAS (LONDON)

January 26:

In the Wake of the Stars (U). Anglo Amalgamated. Celluloid. 10.30 a.m.

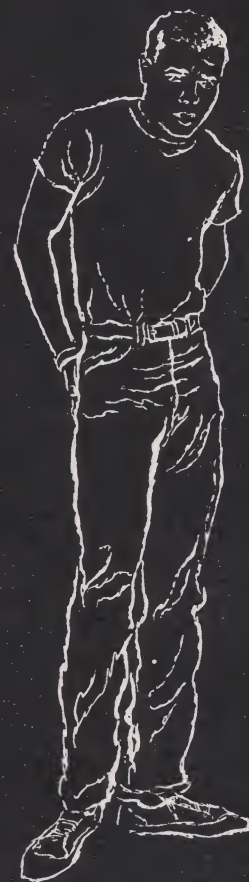
January 27:

Madeleine Telephone 136211. Small Film. Eva Bartok. Celluloid. 10.30 a.m.

Les Mistons (A); Sevilla (U). Gala. Berkeley, Tottenham Court Road. 10.30 a.m.

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FILM RECORDIST required, London area.—Reply, stating age and experience, to J., Box 826, Kinematograph Weekly.

MANAGER required for the Plaza Cinema, Romsey.—Write, giving full details, to Mr. G. Bravery, Regent Theatre, High Street, Poole, Dorset.

MANAGER or Manageress required for modern cinema, London/Kent border.—Full details please to K., Box 827, Kinematograph Weekly.

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